

ANS

AMERICAN
NUMISMATIC
SOCIETY

2018
ISSUE 3



PUBLISHED BY CURRIER & IVES,

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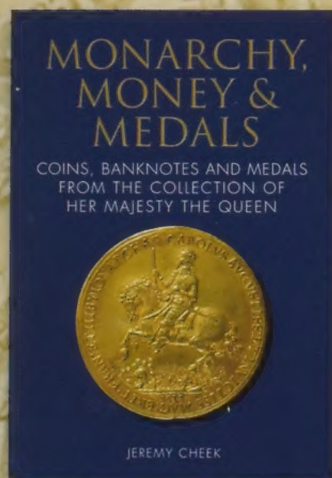
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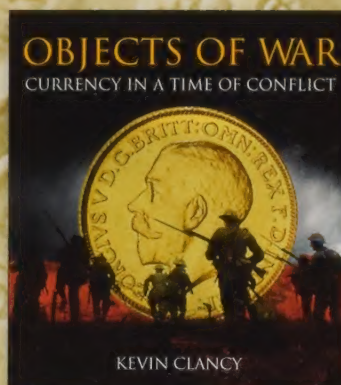
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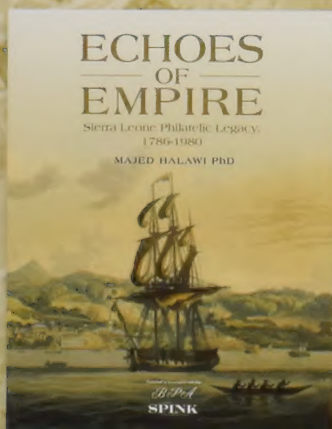
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ANS MAGAZINE

2018

Volume 17, Issue 3

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The *American Numismatic Society Magazine* is published four times a year by the American Numismatic Society.

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The American Numismatic Society, organized in 1858 and incorporated in 1865 in New York State, operates as a research museum under Section 501(c)(3) of the Code and is recognized as a publicly supported organization under section 170(b)(1)(A)(vi) as confirmed on November 1, 1970. The objectives of the ANS have evolved into the mission ratified by the Society's board in 2003 and amended in 2007 and 2016: "The mission of The American Numismatic Society shall be to promote and advance the study, research, and appreciation of numismatics".

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From the Executive Director

Ute Wartenberg Kagan

Dear Members and Friends,

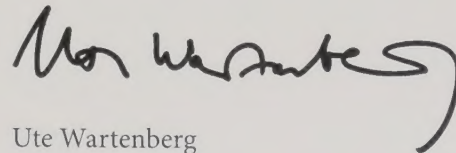
Rarely do I write here about matters that concern mainly our members who are active collectors. When I first heard a few weeks ago about a lawsuit of Numismatic Guaranty Corporation against City Gold USA and a group of other people, I was intrigued and worried. The lawsuit, which was filed in New York, alleges that a group of men residing in New York created a group of forgeries, known as US regulated gold coinage and passed them onto NGC for certification. In the 18th century, before the introduction of US gold coinage, foreign gold coins from the Spanish colonies and Europe were used for commerce, but were first adjusted to US regulations for the Bank of New York by American goldsmiths such as Ephraim Brasher, who then counter-stamped these coins with their initials. The American Numismatic Society has a few examples of these rare pieces in its collections. Apparently, the four defendants purchased regular coins at Heritage Auctions, adjusted the weight of the coins—just as was done in the 18th century—and then counterstamped these coins themselves. These coins were then submitted for certification, which appears to have happened, and then sold in various major auctions as well as privately, some for over \$100,000. It is worth reading the entire lawsuit, which was posted on the Newman Numismatic Portal <https://nnp.wustl.edu/library/book/552790>. *Coin World*, which reported the story in late July also added that one of the defendants was arrested as part of an undercover operation.

Now avoiding counterfeit coins can be a difficult endeavor for any serious collector. What makes this story interesting are the two facts that NGC thought that all these rare coins appearing on the market were genuine and that they were sold at auction. I find it particularly intriguing how auction houses might deal with coins that were graded and authenticated by a third party. This issue is much more serious for ancient Greek and

Roman coins, which are also certified by NGC, but, as it states on the company's website, for ancients, it "does not guarantee authenticity, genuineness or attribution, nor is any guarantee of these aspects implied." This often leads to problems for collectors when it comes to very rare coins since these coins are now encapsulated in a thick plastic holder. Neither edge nor surface is clearly visible, and I wonder why such rarities are put in a plastic holder in the first place. To my surprise, nowadays not all auction houses offer an authenticity guarantee or the right to return, in particular if the coin has been removed from its plastic slab. The terms and conditions go on for many pages, which were clearly written by attorneys for attorneys but are barely comprehensible to lay people. If you think I exaggerate, read them before you bid next time.

Returning to the counterfeit coins of US regulated coins, I wonder when a list of all the coins will be made available. One would think that NGC and the relevant auction houses would want to inform their clients about these issues. However, what this case really illustrates, sadly in great clarity, is that slabbing rare coins creates a false sense of security and prevents anyone else from properly examining the coins. Auction houses, which sell such coins, are clearly aware of the pitfalls and protect themselves. Collectors to whom I spoke about these issues are less certain about all these rules. In one of our upcoming ANS Money Talks, we will invite some experts on these topics for an open discussion.

Yours truly,



Ute Wartenberg



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Facing page: Silver ANS membership pin, designed by Victor David Brenner, struck by Tiffany and Co., 1908 (ANS 0000.999.3176) 24 mm (image enlarged).

LEST THE SMALL THINGS PERISH

Oliver D. Hoover

Anyone who has ever taken a look at the oak leaf seal of the American Numismatic Society will know that the Society's Latin motto is *parva ne pereant*, "lest the small things perish" (fig. 1). The small things in question are, of course, coins. And indeed, some of the coins held in the ANS cabinet can be extremely small, such as the Greek *hemitetartemorion*, worth 1/8 of an obol and usually measuring about 7 mm in diameter (fig. 2). Such coins were so small that the Athenian comic poet Aristophanes compared them to fish scales and described their users carrying them around in their mouths for fear of losing them (*Wasps* 790–791). On the other hand, it is doubtful that some of the other objects preserved by the Society can be described with much accuracy as small things. For example, small is not a descriptor one would normally apply to Swedish *plåtmynt* (fig. 3). The ANS has several examples of this form of copper currency, the largest of which measures a miniscule 590 mm × 290 mm and weighs a tiny 14 kg (31 lbs). While the wide disparity in the sizes of objects in the collection is interesting in itself, the main subject of this article is actually the way that "small things" are preserved in the types of ancient coins and the importance that these had for their preservers.

Grain

At the very top of the list must be the obols of Orchomenos in Boiotia, which depict on the obverse a wheat grain or a barleycorn beginning to germinate (fig. 4). While cereal grains are not infrequently encountered on Greek coins, the die engravers of Orchomenos have caught the moment on the second day after watering when the radicle (the embryonic root of the plant) emerges from the seed. This is a moment—and

arguably most moments in the life of a germinating seed—that would pass by most of us completely unregarded. In the modern urban world of the 21st century, who of us—even those professing to possess green thumbs—has time and occasion to notice such a small development, critical as it may be to the life of a plant?

Such small things are almost below our notice, imperceptible, or perhaps even beyond our desire to perceive. However, the Greek urbanite and die engraver of the fifth century BC were not nearly so far divorced from the natural world as are we. Farm, forest, stream, and mountain were just beyond the city walls, and many citizens actually lived in the extramural villages of the rural countryside. Thus it was not so difficult to pay attention—in many cases it would have been obligatory for survival—to small natural events like the germination of seed. Without germination there can be no crop in the fall, and without crops hunger soon follows in the winter. While this fact is still a cause for concern in the modern developing world, it is something that goes largely unthought about by city-dwellers of modern North America and Europe. For us the seed always germinates, the crop always grows, and the bread is always in the bakery. Not so for the Greeks and many other ancient and modern peoples, who lived (and still live) their lives with hunger constantly looking over their shoulders. The small things can be much bigger than we might give them credit for.

The crucial importance of even a single grain of wheat to sustaining human life was appreciated in numismatic iconography not only at Orchomenos, but at



Fig. 1: United States. White metal ANS members medal, 1868. (ANS 0000.999.3350) 42 mm.

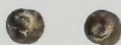


Fig. 2: Uncertain Carian mint. Silver hemitertartemoron, c. 400–340 BC. (ANS 1983.51.538, gift of A.R. Rosen) 7 mm.



Fig. 3: Sweden. Charles XII (1697–1718). Copper silvermynt. Avesta Municipality, 1711. (ANS 0000.999.75821) 143 × 120 mm.

many cities throughout the ancient Mediterranean world. Wheat grains or barleycorns prior to germination appear with relative frequency as primary types struck by cities in Sicily, Magna Graecia, Thrace, and Thessaly—all regions that had reputations for grain production in antiquity (fig. 5). Full ears of wheat or barley also occur on many coins struck in the same regions and in Iberia (fig. 6).

Bees

Although they are often beneath our notice, insects make frequent appearances on ancient coins. Most notable of these is probably the bee—a creature prominently depicted on coins of Iulis and Koressia on the island of Keos, the Cretan cities of Elyrus, Praesus, Lisos, and Aptera, Melitaia in Thessaly, and Ephesus (figs. 7–10), and frequently used as a supplementary symbol on other Greek and some Roman Republican issues. Like the grain of wheat or barleycorn, despite its small size, the bee was critically important to the ancients. Not only did it pollinate the flowers of fruit-bearing plants (an activity that was not actually understood in antiquity), but it also produced honey and wax.

In an age before sugar cane,¹ honey was the primary sweetener for foods and was frequently cited as a medicine for treating wounds. Its antibacterial qualities prevent inflammation and accelerate the healing process, aspects that were already known to the Sumerians at the end of the third millennium BC. Honey was also used as a preservative. In some extreme cases it was even used as a means of preserving human bodies as a form of mummification. This burial custom is attributed to the Babylonians by Herodotus (Hdt. 1.198). However, modern claims that the body of Alexander the Great was preserved in honey at Babylon before it began its westward journey towards Macedonia and redirection to Egypt are based on assumption, rather than explicit ancient evidence.

Wax was a valuable commodity traded throughout the Mediterranean World. It was used for sealing, medicine, and for the creation of writing tablets (*cerae* in Latin). The latter were essentially small wooden tablets with a thin layer of wax applied to one side (fig. 11). The wax could then be written on with a wooden stylus and used to send messages—like a modern letter—in a period when papyrus and parchment were very expensive. The wax tablet also had the benefit of reusability. The application of heat made it possible to erase the original inscribed text so that a

1. Pliny the Elder mentions cane sugar imported for medicinal use to Rome from Arabia and India in the first century AD, but it had no wide use in the ancient Mediterranean world.

new message could be written. The use of such tablets is noted by Cicero and tablets have been found at archaeological sites in Egypt and Britain.

Wax, however, was probably most highly valued for its use in the art of casting the bronze statues for which ancient Greek sculptors are justly admired by both moderns and by the Roman military leaders who often carried them off to Rome during the wars of the late third and second centuries BC. In order to make life-size or larger-scale bronze statues, it was necessary to cast them in hollow sections that were assembled into the final work afterwards. To do this, each part was sculpted first in wax and then encased in clay. The wax was then melted and poured out. The hollow left by the removed wax provided the mould into which molten bronze was poured to cast the statue part. Monumental bronze statues cast using the lost wax method were commonplace in Greek and Roman cities, but the majority has disappeared into the melting pot over the centuries (fig. 12). We only know what many of them looked like through ancient descriptions and marble copies.

Clearly the products of the bee played a much greater role in the Greek and Roman worlds than their small size of their insect creators might suggest, having an involvement in both the health and cultural expression of their human users. Thus the bee was the coin type of choice for apiary centers like Ephesus and Keos, where the value of the insect was even connected to the divine. According to one tradition, the Ionian Greek founders of Ephesus were guided by the Muses who had taken the form of bees (Philostratus 2.8). The priestesses of the local cult of Ephesian Artemis were regularly known as *melissai* ("bees").

Likewise, among the cities of Keos the bee type advertises the tradition that the Keans were saved from disease by the arrival of Aristaeus. This culture hero taught them sacrifice to defend against the ill effects of the rising of the Dog Star and the art of beekeeping. Aristaeus was renowned in mythology his love of bees. When his bees died under a curse for his blood-guilt, Aristaeus is said to have wept for them. Aristaeus' apiary was later repopulated after he made the proper sacrifices of cattle and left the carcasses out for new bees to inhabit.

On Crete, the use of bee types may be attributed both to local beekeeping and to the mythological tradition that Zeus was born in a cave on Mount Ida and hidden there from his child-devouring father. During his period of hiding, the child Zeus was fed on ambrosia and honey by the nymph Melissa ("Bee"). She was



Fig. 4: Boeotia. Orchomenos. Silver tritemorion, c. 395–364 BC. (ANS 2006.20.7, purchase) 10.4 mm.



Fig. 5: Thessaly. Thessalian League. Silver triobol, c. 470–450 BC. (ANS 1944.100.16796, E. T. Newell bequest) 13 mm.

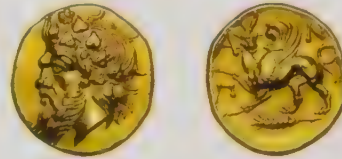


Fig. 6: Thrace, Tauric Chersonesus. Panticapaeum. Gold stater, 370–350 BC. (ANS 1997.9.72, John D. Leggett, Jr. bequest) 40 mm.



Fig. 7: Keos. Iulis. Bronze coin, c. 400–300 BC. (ANS 2008.1.20) 12 mm.

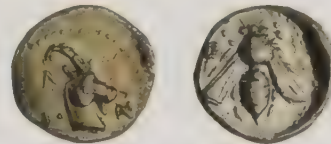


Fig. 8: Crete, Elyrus. Silver drachm, c. 400–300 BC. (ANS 1944.100.40551, E. T. Newell bequest) 17 mm.



Fig. 9: Thessaly. Meliteia. Bronze coin. (ANS 1944.100.17312, E. T. Newell bequest) 14 mm.



Fig. 10: Ephesus. Silver drachm, c. 400 BC. (ANS 1941.153.818, W. Gedney Beatty bequest) 14 mm.

said to have been the first to discover honeycomb and to introduce it to mortals.

The bee type occurs at Melitaea for similar reasons. The Thessalian city was named after Meliteus, the son of Zeus and the nymph Othreis. When Meliteus was born, fear of Hera caused Othreis to expose her son in a field. The child did not die as expected, however, but instead survived, fed honey by bees until he was discovered.

All of these myths underline the importance of bees and honey as a potentially life-saving foodstuff in the ancient world. Under such circumstances it is hardly a wonder that the Greeks paid attention to the small insects and honored them with their depiction on coins. In our modern world, only now is there renewed attention to bees as they continue to disappear at an alarming rate. One can almost sense the tears beginning to well up again in the eyes of Aristaeus.

Cicadas

The cicada only appears as the primary type on *aes grave sextantes* produced by the Umbrian city of Tuder during the Second Punic War (218–201 BC) and on bronze coins of Athens struck in the second century BC (figs. 13–14). However, it frequently served as a secondary symbol on numerous Greek coinages and on some Roman Republican issues.

The insect was well known for its chirping song in the hot Mediterranean summer and was eaten as a source of protein and as a treatment for bladder ailments. Aristotle was fond of eating cicada, but he preferred the taste and texture of the insect in its grub or nymph form, rather than as a crunchy adult (Arist. *HA* 556b1). Observation of the cicada's lifecycle in antiquity led to the impression that the creature was born from the very earth and enjoyed a kind of immortality. After hatching from an egg laid on a tree branch, the immature cicada nymph drops to the ground and burrows into the earth, where it remains for two to seventeen years before emerging to become an adult.

The impression that the cicada was born from the earth made it an appropriate symbol for claims of Athenian autochthony and may perhaps be read into Thucydides' description of the early elite of Athens wearing golden cicada brooches in their hair (Thucydides 1.6.3). It is no doubt for this reason that the cicada was deemed worthy of a full type on bronze coins of Athens. The insect appears on other coins most probably because it is a familiar but distinctive creature or perhaps as an allusion to the

myth of Eos and Tithonus. According to the *Homeric Hymn to Aphrodite*, Eos, the goddess of the dawn, fell in love with Tithonus, a skilled citharode and the mortal son of Laomedon of Troy. In order to preserve their relationship, Eos begged Zeus to grant the gift of immortality to Tithonus. This he did, but because Eos forgot to ask for eternal youth as well, as the years mounted Tithonus's form gradually withered away and he became a cicada.

Grasshoppers and Locusts

The grasshopper or locust also makes frequent appearances on Greek and Roman Republican coins as an adjunct symbol, but unlike the cicada, never seems to have warranted a full type of its own. The closest it comes is on silver staters of Metapontum struck in the late sixth and fifth centuries BC (fig. 15). On these, the insect is shown climbing the head of the grain ear that serves as the badge of the city.² The die-engravers have paid close attention not only to the details of the kernels and the beard of the grain ear—as usual for Metapontine coins of the period—but also to the form of the grasshopper. The prothorax immediately behind the head and the long segmented abdomen typical of grasshoppers are very clear, showing that the engravers had used direct observation of a real insect to inform their image for the coin. Not only had they looked at a grasshopper before designing the coin type, but they had clearly seen one in the fields. The image of the insect on the head of a grain ear is still popular among nature photographers today. The engravers of Metapontum captured not only a true image of the creature, but a moment in time that still replays itself in farmers' fields wherever wheat and barley are grown.

The grasshopper is a small creature (although admittedly large among insects), but like the tiny cereal grain, it could have a great impact on human beings. In the same way that if the grain did not germinate and grow there was risk of hunger, under certain climactic conditions the grasshopper could also raise the specter of starvation. In periods of rapid vegetation growth following drought conditions, the grasshopper population can expand to the point of overcrowding. Such overcrowding triggers biological and behavioral changes in the normally solitary insects, causing them to become gregarious locusts. As locusts, the insects form large migratory swarms capable of consuming all the vegetation—including grain crops—in their paths. This destructive behavior could have very dire consequences for ancient farmers and those who depended on their produce.

2. Many control symbols on Metapontine coins are creatures that one might expect to see in and around the grain field.



Fig. 11: Wax tablet and stylus.



Fig. 12: Detail of the Charioteer of Delphi, 478 or 474 BC.

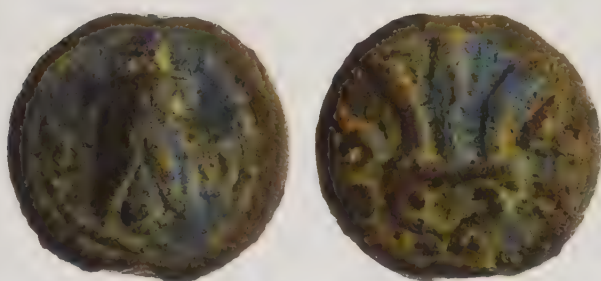


Fig. 13. Umbria. Tudur. Cast bronze sextans, c. 300 BC. (ANS 1944.100.72032, E. T. Newell bequest) 37.5 mm.



Fig. 14. Attica. Athens. Bronze coin, second century BC. (ANS 1944.100.26064, E. T. Newell bequest) 12.6 mm.



Fig. 15. Lucania. Metapontum. Silver tetradrachm, c. 530–510 BC. (ANS 1941.153.68, W. Gedney Beatty bequest) 28 mm.



Fig. 16. Sicily. Akragas. Silver tetradrachm, c. 400 BC. (ANS 1960.173.1, purchase) 27 mm.

It is not for nothing that locusts are included among the plagues visited upon Egypt in the story of the Israelite Exodus (Exodus 10:1–20). Thus, at the same time that the grasshopper can be considered one of the more attractive members of the insect population and rather picturesque clinging to the head of the grain ear, it was also a cause for worry. The beautiful moment in the fields captured by the Metapontine die engravers could easily be the harbinger of devastation to come—the terrible and majestic juxtaposition of nature that informed the lives of the ancients, but which we easily forget.

Intangible Small Things

In addition to the small creatures and objects preserved on ancient coins, there are also many instances of intangible *parva*—the tiny everyday moments that add color to existence and make life worth living. The numismatic capture of small moments has already been mentioned with respect to the grasshopper on the grain ear at Metapontum, but the majority occurs in relation to actors much larger than insects.

A favorite example can be found on the silver tetradrachms struck by Akragas in the late fifth century BC (fig. 16). These depict two eagles standing over a hare that they have just killed. One, with partially spread wings, bends forward to begin the feast while the other, with closed wings, raises its head to give a cry of triumph. The image is so skillfully rendered that if we focus closely we can almost hear the ululating cry of the eagle across the centuries. It is a small moment in nature that must have occurred frequently, but which the die engraver has frozen in time. Presumably it was witnessed by the engraver himself, or by the creator of any artistic source that may have been used as a model.

Other small moments are often captured in large coin series where the same basic types are repeated over a long period of time, but the die engravers have added extra details for variety and to distinguish their work. The chariot tetradrachms of Syracuse are a case in point. While all of this large series features a racing *quadriga* on the obverse and the head of Arethusa on the reverse, in the period of the signing artists additional features were added to the obverse to give the impression that the type represents a moment in an actual race (fig. 17). The reins of one horse have broken and trail along the ground as the chariot continues to hurtle forward while the broken wheel of a competitor's chariot lies below. Through these small details, the die engravers of Syracuse made the type that their city had used for decades into a frozen moment in the larger chariot-race narrative

that the viewer is invited to construct in his or her head. Likewise, the fifth-century obols of Larissa—coins that live up to the billing of *parva* themselves—capture the small moments of childhood in their numerous variations on the theme of the local nymph playing ball or fetching water from a spring adorned with a lion-head spout (fig. 18). Indeed, on some examples the moment is perfectly frozen with the ball shown hanging in the air where the nymph has tossed it. Other coins, like the silver *nomoi* of Tarentum, even manage to capture caring moments between man and animal. The youthful jockey found on the city's famous horseman type is sometimes depicted crowning his mount, while at other times a groom lovingly nuzzles the horse's head. Still others capture the look of shock of the jockey as his mount suddenly leaps forward and the youth is forced to hold onto the horse for dear life (fig. 19).

Parva ne pereant and parvis ne pereamus

The preceding brief—and by no means complete—survey of small things preserved on ancient coins illustrates the very close attention that the ancients paid to the world around them. Such attention stemmed not only from a much closer relationship with the natural world than that enjoyed by most modern westerners, but also because it was in the interest of survival to do so. If the tiny seed failed to germinate, hunger would soon come to the door; if the locust appeared, famine might stalk the land; if the bee ceased to make its honey and wax, much sweetness would be lost to the tongue and the great might have to settle for lesser monuments; and if the small, often imperceptibly beautiful moments of existence were to disappear, then the color and meaning of life would soon be lost as well. *Parva ne pereant* was important to the ancients, as disregard for the small things could potentially mean running the risk of perishing in body and culture. It is worthwhile for us in our modern world also to take the Society's motto to heart, and not just for coins.



Fig. 17. Sicily. Syracuse. Silver tetradrachm, 466-405 BC. (Triton XVIII, lot 385) 27 mm.



Fig. 18. Thessaly. Larissa. Silver obol, c. 400 BC. (ANS 1967.46.11, gift of Burton Y. Berry) 10 mm.



Fig. 19: Calabria. Tarentum. Silver nomos, c. 240-228 BC. Vlasto 941 (ANS 1967.152.35, gift of Adra Newell) 21 mm.



STANDARD BANNER OF THE RADICAL DEMOCRACY,
FOR 1864.

“THEY ALSO RAN”

Political Medalets of 1868–1880

David Thomason Alexander

Introduction

Few areas in the broad field of numismatics can match the color and historical fascination of political medalets of 19th century American Presidential campaigns, particularly issues recalling defeated contenders who were featured in the late Irving Stone's best-seller, *They Also Ran*, published 1943–1966. Clearly related to collectible medals and tokens of their time, political medalets carry much of the drama and stress of campaigns that were spectator sports for millions of voters in the era before development of modern mass media.

Collector interest in politicals was greater in the mid-19th century than it would be in 1900, especially in items related to Abraham Lincoln that were first explored by Brooklyn collector Alfred H. Satterlee. Die sinkers such as New York's George Hampden Lovett thrived on creating campaign items until the field was swept by cheap lithographed steel or celluloid pinback buttons near century's end. Some voices were raised to deplore this fundamental shift, notably by New York's cantankerous dealer and auctioneer Thomas L. Elder whose published letter to “Mr. Bimberger” denouncing the shift to celluloid became a classic of Elder invective.¹ The phenomenal expansion of coin collecting after World War II did not at first affect politicals, or medals and tokens in general. Lack of accessible literature also retarded development of serious collector interest. The first general catalog of politicals was privately published in 1959, J. Doyle DeWitt's *A Century of Campaign Buttons, 1789–1889*. “Campaign Buttons” was a misnomer, as most items listed were medalets rather than “buttons.” DeWitt listed medalets by campaign, starting with issues of the winners, in descending order of size. Known

metals were listed in most instances, but there were no hints of value or rarity. No attempt was made to identify engravers or makers or to explain the fascinating design features that give so many medalets their allure. Half tone illustrations were sparsely scattered throughout the text, but no acknowledgements of assistance appeared.

An enlarged version of this catalog appeared through Quarterman Publications of Lawrence, Mass., in 1981, greatly expanded and retitled *American Political Badges and Medalets, 1789–1892*. The principal author was now said to be Edmund B. Sullivan and some new listings did indeed appear at the end of the DeWitt text. Both volumes included 1789 George Washington Inaugural buttons and Hard Times tokens of the 1830s though neither category was strictly political.

American Political Items Conservators (APIC) is the specialized collector organization serving all aspects of this field, publishing the tabloid monthly *Political Bandwagon* and the quarterly magazine *Keynoter*. Both are high quality publications if somewhat narrowly distributed. APIC has traditionally stood somewhat aside from the hurly-burly of the wider numismatic world, but examination of ads in both publications reveals a steep upward spiral in retail prices and auction realizations.

The Rise of Political Medalets, 1840–1868

Inexpensive medalets were a mainstay of American political life at least from 1840, with its “Log Cabin and Cider Barrel” campaign for William Henry Harrison (fig. 1). This campaign label began as a slur against the supposedly backward frontiersman Harrison, “Give the old man a log cabin and a barrel of cider and he'll be perfectly happy.” A youthful New York go-getting

1. *The Numismatic Philistine*, vol. 1, no. 1, October 1909, pp. 4–5.

newspaperman named Horace Greeley seized upon this initially derogatory nickname and transformed it into a winning political cry; think “Yankee Doodle” (fig. 2). The outlines of America’s long-lasting two-party system emerged with the birth of the Republican Party in Jackson, Michigan, in 1856, which soon took the place of the rapidly fading and soon defunct Whigs.

Medalets of the era varied from well-designed portrait pieces with reverses relating to a candidate’s career to crudely struck, low relief types made for the broadest distribution. Some obverses presented conjoined busts of presidential and vice-presidential contenders, always described as “jugate” busts. Most were pierced for suspension from chains or ribbons, a reality little understood by coin collectors first sniffing about the field. Although a very few examples of some campaign pieces are known in silver or gold, the vast majority of politicals were struck in the least expensive metals, notably brass and the soft tin alloy called white metal. The latter material was easy to strike and when new possessed a gleaming luster of great beauty which quickly tarnished and corroded with handling.

The first contender of the new Republican party was “the Pathfinder,” John Charles Fremont, who explored to Rocky Mountains and secured California for the U.S. in the Mexican War (fig. 3). As well publicized as his explorations was his marriage to the beautiful daughter of Missouri Senator Thomas Hart Benton which gave rise to the campaign slogan “Jessie’s Choice!”

The great Civil War which followed election of the second Republican candidate, Abraham Lincoln of Illinois in 1861, shaped the course of American politics for the rest of the 19th century. The Democratic party split before firing started and the northern Democrats were constantly belabored as pro-secession, and anti-war. “Copperheads” was the widely used epithet for pro-Southern thinkers. Abraham Lincoln medalets from the 1860 campaign are numerous, the earliest portraying a beardless contender and often spelling his first name as “Abram.” Together with medalets of the 1864 election, Lincoln items form a prime collecting field today (fig. 4). The broad outlines of later elections can be discerned in the wartime election of 1864 and the tumultuous Chicago Democratic convention which pitted Major General George B. McClellan against Lincoln (fig. 5). McClellan was a conflicted choice. He had created the magnificent Army of the Potomac, but was reluctant to allow it to fight, and when it fought successfully, as at the pivotal battle of Antietam, never found it in himself to exploit the victory. The diminutive general, who enjoyed comparison to Napoleon, was lampooned as “the Great American Hesitator.” He hated Lincoln,

calling him gorilla and baboon. McClellan always loved the South and its way of life. He had no ideological problems with slavery and loudly opposed Emancipation, proposing at a gala army dinner that armed resistance to Emancipation might be desirable. Finding no support, he then none-too-subtly proposed his own election to the Presidency. He was nominated at the Democratic convention in Chicago on the first ballot. Weary after years of devastating war, Lincoln could not see how he would defeat McClellan in the election. Taking control of the convention, radical Peace Democrats approved a platform that included “repudiation of the war,” and immediate peace through negotiated armistice. McClellan accepted the nomination while repudiating the platform. He seemed on the path to victory until a sudden spate of victories by Grant, Sherman, Sheridan and Farragut saved the day. There is evidence that Lincoln had expected defeat, and went to the length of obtaining signed and sealed letters from each of his Cabinet secretaries pledging to cooperate with an incoming Democratic regime before its Inauguration. In the event, McClellan carried only three states, with 21 electoral votes to Lincoln’s 212; the popular vote was McClellan 1,835,935 to Lincoln’s 2,330,552.

The Republican party was determined to hold onto the Presidency in the wake of the devastating war and Lincoln’s assassination, both of which were freely blamed on the Democrats. Radical Republicans such as Thaddeus Stevens (fig. 6) planned to maintain repression of the South by continued Union army occupation that would maintain the newly instituted pro-Republican state governments anchored by the votes of the freed slaves. Violent memories of “the War” were engrained on both sides of the former battle lines, memories of wartime atrocities were still fresh. The uproarious contests of 1868, 1872, and 1876 are recalled through the especially colorful roster of political medalets issued for Democratic or Liberal Republican contenders Horatio Seymour and Frank P. Blair; Horace Greeley and Benjamin Gratz Brown; and Samuel J. Tilden and Thomas A. Hendricks. Their nearly forgotten stories recall a dark era in American politics that 21st century students might otherwise find virtually impossible to recall.

HORATIO SEYMOUR and FRANK B. BLAIR, 1868

The Democrats faced virtually insuperable challenges in finding a palatable nominee for the first post-Civil War election in 1868. The party desperately needed a man with a record of personal honesty in high office, a wartime record that could withstand the most hostile scrutiny and who could command the active support of postwar party politicians. The man they found was New York Governor Horatio Seymour, born in Pompey Hill, Onandagua County, New York in 1818 (fig. 7). His

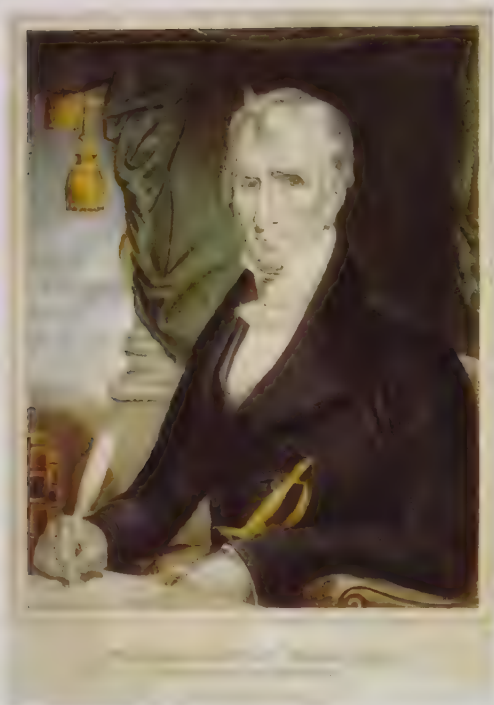


Fig. 1: William Henry Harrison: ninth President of the United States (N. Currier, ca. 1841).



Fig. 3: John C. Fremont, Republican Candidate, 1856 (Cornell University Collection of Political Americana, Cornell University Library).



Fig. 2: William Harrison campaign leaflet, 1840.



Fig. 4: Lincoln-Hamlin campaign medalet, 1860. King 147 (ANS 0000.999.40402) 23 mm.



Fig. 5: Maj. Gen. George B. McClellan, officer of the Federal Army, and his wife, Ellen Mary Marcy, between 1860 and 1865 (Library of Congress).

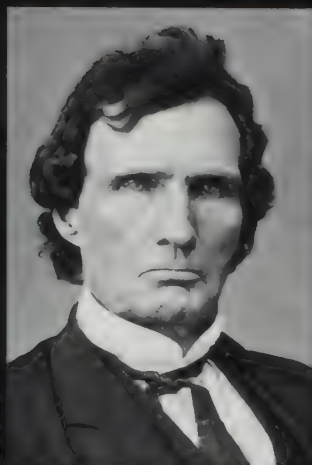


Fig. 6: Thaddeus Stevens, between 1860 and 1868 (Library of Congress).

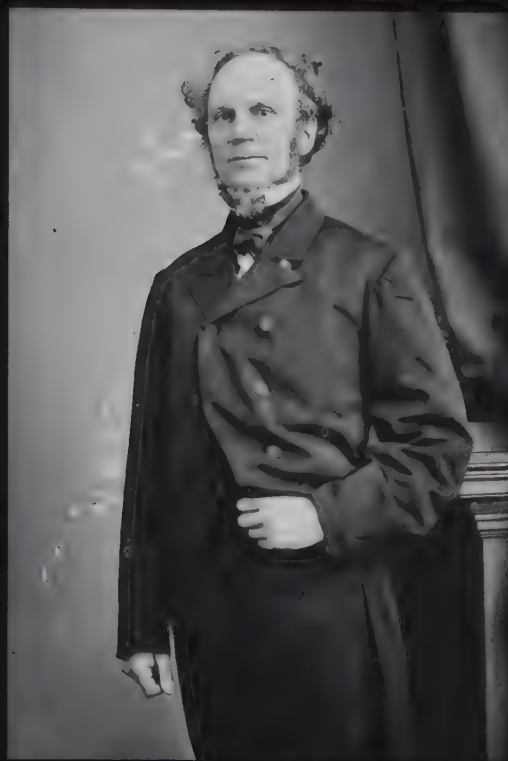


Fig. 7: Horatio Seymour, between 1855 and 1865 (Library of Congress).



Fig. 9: Gen. Frank P. Blair, 1862 (Library of Congress).



Fig. 8: Political cartoon depicting Gov. Seymour delivering his "My Friends" speech from the steps of City Hall, 1863 (Library of Congress).

father had committed suicide in the wake of the economic disasters of 1837, leading to charges of hereditary insanity in the Seymour family. Recognized as an honest leader, Horatio was elected to the State Assembly in 1842, 1844 and 1845. He was New York's governor in 1853–55 and 1863–65. He was a key supporter of completing and expanding the Erie Canal, and later joined Samuel J. Tilden in overthrowing William Marcy Tweed's Tammany Hall gang and the corrupt Canal Ring after 1868. He was known as a superbly courteous gentleman, deeply educated and plain spoken. Unusually for his time, he was truly intellectual, cultivating a deliberately placid personality. He was an Intellectual opponent of fashionable extremes, which he described as "Obsessions of the North," Abolitionism, Nativism and Prohibitionism. He believed that slavery would disappear on its own, and that national unity could be preserved. He was ambivalent about postwar place of blacks.

As governor, Seymour vetoed New York's state Prohibition law, and worked for prison reform. He actively fought the then-expanding Know-Nothing Party and its base of church-burning nativists, gaining a reputation as pro-Catholic in a time of violent bigotry. He had a grasp of military affairs after serving for six-years as aide to Gov. Marcy. Presiding over a disturbed and divided state until 1865, he was denounced as drunkard and minion of the papacy and was narrowly defeated in his last gubernatorial run. Governor Seymour supported the war but advocated a negotiated peace. He opposed Lincoln's setting aside habeas corpus but kept New York volunteers going to war well above the state's quota. New York City Mayor Fernando Wood had earlier proposed that the city secede from the Union and become an independent city state. New York City's draft riots erupted nine days after Gettysburg, and Seymour declared the city in a state of insurrection. Triggered by legislation allowing wealthy draftees to purchase an exemption while demanding military service from the poor, the riots revealed a savage anti-black sentiment, especially among poor Irish immigrants. Governor Seymour was later loudly denounced for greeting New Yorkers from the steps of city hall as "My friends..." (fig. 8). His opposition characterized the crowd as blood-dripping rioters; the governor's staff saw only civilians concerned for their distracted city.

Seymour was named chairman of the August 1868 Democratic Convention in New York City. He rejected the nomination offered to him four times before stepping out of the fetid, overheated hall for a breath of fresh air. He was promptly nominated a fifth time, and the convention adjourned before the chairman returned. Seymour later said that accepting the party's offering was the worst mistake he ever made.



Fig. 10: Bromley's White Man's Government Badge, 1868. White metal, DeWitt HS 1867-87 (private collection) 36.4 x 28.3 mm.



Fig. 11: Seymour-Blair campaign medalet, 1868. Brass, DeWitt HS 1868-4 (ANS 0000.999.41235) 31.5 mm.



Fig. 12: Seymour-Blair campaign medalet, 1868, by Peter Jacobus. Copper, DeWitt HS 1868-5 (ANS 0000.999.41242) 31.5 mm.



Fig. 13: Seymour-Blair campaign medalet, 1868, by William H. Key. Bronze, DeWitt HS 1868-11 (ANS 0000.999.41257) 18.5 mm.



Fig. 14: Seymour-Blair campaign medalet, 1868. Silvered brass, DeWitt HS 1868-7 (ANS 0000.999.41249) 29.8 mm.



Fig. 15: Seymour-Blair campaign medalet, 1868. White metal, DeWitt HS 1868-33 var. (ANS 0000.999.41268) 20 mm.



Fig. 16: Henry Ward Beecher, between 1860 and 1868 (Library of Congress).



Fig. 17: Horace Greeley, 1872, engraved by A. B. Waller (Library of Congress).

Since the Republican nominee in 1868 would be the victorious General Ulysses S. Grant, the Democrats urgently needed a vice presidential candidate with a bold and clean civil war record and fiercely bearded Union General Frank P. Blair of Missouri was that man, appearing in Union Army uniform whenever possible on posters and campaign pieces (fig. 9). Blair, a racist wild man (1821–1875) had been a Thomas Hart Benton disciple and Free Soiler, keeping Missouri in the Union despite surging pro-south sentiment. He served as Major General of Volunteers under William Tecumseh Sherman and at one point had been a Republican. An outspoken and unblushing white supremacist, Blair proposed colonization of freed blacks in Central America. He hated and feared them, “Freed blacks hold a place in this country which cannot be maintained. Those who have fled north are most unwelcome visitors. The strong repugnance of the free white laborer to be yoked with the negro refugee, breeds an enmity between the races which must end in the expulsion of the latter...”²

Concerned about the numbers of Democratic voters in the South, Blair opposed the post-war “ironclad” oath that Radical Republicans demanded of white professionals, testifying that they had never supported the Confederate States of America. This oath, Blair asserted, disenfranchised whites just as blacks were being enfranchised. He publicly denounced black “polygamists” who worshipped “fetishes,” and charged that the freed blacks were ready to “subject white women to their unbridled lust.”³ Blair returned to the headlines in the summer of 2017 during the national outburst of statue-bashing that brought the U.S. the black eye of Charlottesville, VA. It was discovered that Saint Louis, MO, was home to several controversial statues in Forest Park, including images of Unionists Gen. Franz Sigel, Edward Bates and Gen. Frank P. Blair. Blair had been standing in bronze since 1888, hailed for his defense of the Union, though the attached plaque made no mention of his unblushing views on race and his role in the 1868 Presidential election.

Blatant racism invaded the campaign at the beginning, typified by the nationally advertised “Bromley’s White Man’s Government Badge,” bearing a draped bust of Liberty resembling that of pre-1837 half dollars (fig. 10). The circling legend asserted THIS IS A WHITE MAN’S GOVERNMENT. Pulling no punches, advertising copy stated that “Anticipating the great political struggle in which this country is about to enter, and from which *white vs. negro supremacy* is to result, the undersigned offer to the public THE WHITE MAN’S BADGE... All who desire it to be distinctly known that they are not

2. Parrish 1998, p. 71.

3. Mitchell 1938, p. 23.

negroes with white skins, will want this badge." These were identified as Democratic men, women and clubs, and the listing ended with the ringing cry, "All who are determined that the detestable doctrines of Thad Stevens shall not supplant the glorious principles of George Washington will want it." Stevens (fig. 6) was leader of the most extreme Radical Republicans who directed the attempted impeachment of President Andrew Johnson and died in this election year.

Seymour portrait campaign medalets included two distinctly high-quality pieces. One, with obverse bearing a facing Seymour bust with bald forehead and long hair at sides, has the legend CONSTITUTION with letters separated by stars (fig. 11). The complex reverse asserts NO NORTH, NO SOUTH, THE UNION INSEPARABLE around a large star and 1868, DEMOCRATIC CANDI. FOR PRESI. DeWitt listed seven different metals. More lifelike was the facing frock-coated bust on the other, engraved by Peter Jacobus, otherwise noted for calendar and George Washington medals (fig. 12). The obverse legend *SEYMOUR* DEMOCRATIC CANDIDATE* 1868 surrounds the lifelike bust. This medalet's reverse forthrightly boldly plays the race card with inscription WHITE MEN TO GOVERN, and THE RESTORATION OF CONSTITUTIONAL LIBERTY. Philadelphia diesinker William H. Key created another medalet, known in silver, copper, brass and white metal (fig. 13). A tall frock-coated bust faces right with artist's signature KEY F. below; reverse bears a laurel wreath enclosing FOR/ PRESIDENT/ HORATIO/ SEYMOUR/ 1868. Key was an on-again, off-again engraver at the Philadelphia Mint during this era and this medalet is of Mint quality. Conjoined (jugate) busts in more typically token style occupy the obverse of still another medalet (fig. 14). Blair wears his Union army uniform, Seymour a frock coat, the obverse presents four campaign goals, minus the racist rhetoric: GENERAL AMNESTY/ UNIFORM CURRENCY/ EQUAL TAXES/ & EQUAL RIGHTS. Amnesty would restore civil rights to former Confederates; uniform currency would eliminate depreciated Greenback notes. Other medallic campaign items included medals that were actually hollow brass shells (fig. 15). Seymour and Blair face left on opposite sides in very high relief with only their last names impressed below. These inexpensive thin shells display an impressive prooflike luster when new and carefully handled.

Radical Republican opposition to the Democratic ticket was intense. The eloquent former abolitionist Henry Ward Beecher (fig. 16) and poet John Greenleaf Whittier were shrill in their denunciations. Even so, the popular vote was surprisingly close: Seymour: 2,703,249; Grant: 3,012,833. With the input of the occupied South, of course, the electoral vote decided the contest in favor



Fig. 18: Benjamin Gratz Brown, between 1860 and 1868 (Library of Congress).



Fig. 19: Greeley-Brown campaign medalet, 1872, by George Hampden Lovett. Bronze, DeWitt HG 1872-3 (ANS 0000.999.41282) 28 mm.



Fig. 20: Greeley-Brown campaign medalet, 1872. White metal, DeWitt HG 1872-2 (ANS 1949.65.227, gift of Alfred Z. Reed) 31 mm.



Fig. 21: Greeley-Brown campaign medalet, 1872. Bronze, DeWitt HG 1872-10 (ANS 0000.999.41299) 25 mm.



Fig. 22: Greeley-Brown campaign medalet, 1872, by George Hampden Lovett. Bronze, DeWitt HG 1872-4 (ANS 0000.999.41289) 27.8 mm.

of General Ulysses S. Grant. Seymour led a long and peaceful life after leaving office, living to see the Democrats return to the White House in the person of Grover Cleveland in 1884.

HORACE GREELEY AND THE LIBERAL REPUBLICANS, 1872

The contests of 1872 and 1876 were especially notable for savage invective and violent contention. The newly formed Liberal Republican Party was founded to rescue America from the rising tide of corruption that had engulfed the administration of Ulysses S. Grant. However heroic his military record, the politically helpless Grant had been the captive of rapacious and self-seeking cronies.

Seeking reform and true national reconciliation, the new party nominated philosopher-newspaperman Horace Greeley (fig. 17) who also garnered the nomination of the Democratic party. Although he had been instrumental in founding the Republican Party, Greeley felt obligated to break with it to unseat Grant and his corrupt governing circle. When the smoke cleared after a tumultuous campaign, Greeley emerged as the most thoroughly defeated candidate of any major party in American history. He had been one of the best-known and widely admired Americans of his time. There had been Greeleys in America since 1640. Horace was one of five children born to impoverished Zaccheus and Mary Greeley at Amherst, NH, on Feb 3, 1811. His birth was difficult, including a reported 20-minute period without breathing. Surviving this ordeal, the boy soon showed startling precocity. His mother encouraged reading, not sports. He read at three, reading the whole Bible at five. His father rejected a neighbor's offer to finance his son's education through college as "charity." Horace became an itinerant printer working in rural New York and nearby Pennsylvania. At age 26, he published *Bank Note Reporter* in 1831. Entering politics as a Whig, he launched *Jeffersonian* in 1838 for New York's leading politico Thurlow Weed. The campaign of aged war hero William Henry Harrison included start-up of the Log Cabin in 1840. As noted above, the youthful Greeley turned the "Log Cabin and Cider Barrel" slurs against Harrison into assets (fig. 2), remembered today by the many political medalets on the log cabin theme. Harrison won, only to die a few weeks into his term. Greeley was now broke but with superb self-confidence borrowed \$1,000, a staggering sum for the time, to launch a new paper called the *New York Tribune*.

It can be said that Horace Greeley singlehandedly created the modern American newspaper and modern journalism. The *Tribune* transformed the squalid world of American journalism and made Editor Greeley a national figure, ultimately with a world reputation.

Factual reporting, high-quality writing, serious literary reviews, attractive printing and fearless stands on political and social issues of the day kept the publication at the forefront. Reaching a nation-wide weekly circulation of some 300,000, the *Tribune* was often barred from the South for its stands on slavery and opposition to compromises that would have allowed slavery to expand into territories acquired in the Mexican War.

Greeley displayed a veritable bouquet of outlandish eccentricities. He always wore his hair long, tucking it under his chin to give the appearance of a beard. His clothing was always mismatched, with tall white hat and suit, tall boots with one stocking tucked in, one out. His speaking voice was unattractive but riveting. He used it to help launch the Republican Party in 1856 and later to assure the victory of the then-unknown Westerner Abraham Lincoln. Once in office, Lincoln must have found his friend Greeley a mixed blessing with his frantic meddling in the conduct of the war. The *Tribune's* cries of "On to Richmond!" and demands for immediate action may have contributed to early Union defeats, thus reinforcing Major General McClellan's reluctance to act. Greeley's home life was miserable thanks to his mentally ill wife Mary who went mad after the death in childhood of one of their sons. Mary ceaselessly made his life impossible in all of the family residences which included New York City, Turtle Bay and his farm in Chappaqua in Westchester County.

Greeley had been uncomfortable with the Republican nomination of Ulysses S. Grant for the Presidency in 1868. Billing Grant as a war hero who deserved the top post as a reward could not compensate for his total lack of qualification for this civilian role. Grant ended up as a front man for a coterie of party hacks who created a regime of unbridled corruption that would be matched only by the Warren G. Harding administration of 1920. The Liberal Republicans were not a mere wing of the Grand Old Party but a wholly new and competing organization that in ordinary times would have been fortunate to have so prominent a standard-bearer as Horace Greeley. Nominated for Vice President was Benjamin Gratz Brown (1826–1885)(fig. 18), a second rough-and-tumble Missouri politico who would change parties six times in his life. A relative of fellow Missourian Gen. Frank Blair, Brown served as U.S. Senator and Governor of Missouri. Both were Westerners from an area now vital in national elections, the South being in political eclipse. Joining the Liberal Republicans, Brown wanted the vote extended to all including women and ex-rebels. He later edited Thomas Hart Benton's *Missouri Democrat*, now controlled by his cousin Frank Blair. As governor Brown secured federal funds to build the great Eads Bridge

across the Mississippi, and to develop railroads and telegraphs.

Political medalets for the Greeley campaign showed relatively conservative designs. Fig. 19 is attributed to the busy George Hampden Lovett, portraying a frock-coated Greeley facing left with the prominent chin whiskers that were actually hairs from the sides of his head carefully brushed into position. The reverse presents the full-bearded B. GRATZ BROWN facing right. DeWitt noted silver, copper, brass and white metal examples. American voters have long viewed intellectuals in politics with suspicion. In an attempt to play down Greeley's cosmopolitan reputation and world stature, fig. 20 shows a bare head left in an ornate lobate frame. With a straight face, the reverse inscription states, THE HONEST OLD FARMER OF CHAPPAQUA/ LIBERAL REPUBLICAN AND DEMOCRATIC CANDIDATE FOR PRESIDENT/ OF THE UNITED STATES. Fig. 21 attempted to redefine the cosmopolitan Greeley with a frock-coated bust and more credible legend THE SAGE OF CHAPPAQUA, H. GREELEY. The reverse bears the American eagle with shield, arrows and olive branch and legend GREELEY & BROWN, 1872/ AMNESTY. "Sage" evidently was believed a more folksy description for use in a difficult, soon to be impossible slugfest.

A probable George H. Lovett design is that in fig. 22, known in silver, copper, brass and white metal. The bearded bust is that of the Greeley-Brown medalet noted above. This reverse is encircled with double-leaf border enclosing the simple statement LIBERAL/ REPUBLICAN/ CANDIDATE/ FOR PRESIDENT/ OF THE/ UNITED STATES. Technically a post-election issue by William H. Key, fig. 23 presents a rather noble bust facing right with the name HORACE GREELEY with signature KEY F. below. The reverse illustrated replaced the original campaign statement REVENUE REFORM, UNIVERSAL AMNESTY, IMPARTIAL SUFFRAGE with a quickly finished inscription on Greeley's sudden death, announcing EDITOR/ AND/ FOUNDER/ OF THE/ N.Y. TRIBUNE/ BORN FEB. 2, 1811/ DIED NOV. 29, 1872 above crossed inverted torch and quill pen. Continuing the hollow shell as a campaign issue with conjoined or jugate busts r., GREELEY & BROWN, clasped hands below (fig. 24). Reverse is blank, showing a construction strongly suggesting the style of John Gault's Encased Postage Stamps of 1861.

As evidenced on the campaign medalets, the Liberal Republicans actively pursued meaningful reconciliation with the defeated South, opposing the perpetual exclusion of former Confederates sought by the most Radical Republicans. Although he had loyally supported the war, Horace Greeley opposed continuing postwar retaliation

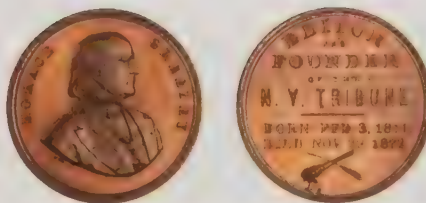


Fig. 23: Greeley-Brown campaign medalet, 1872, by William H. Key. Copper, DeWitt HG 1872-6A (ANS 0000.999.41308) 25.6 mm.



Fig. 23: Greeley-Brown campaign medalet, 1872, by William H. Key. Copper, DeWitt HG 1872-6A (ANS 0000.999.41308) 25.6 mm.



Fig. 25: Samuel Jones Tilden.

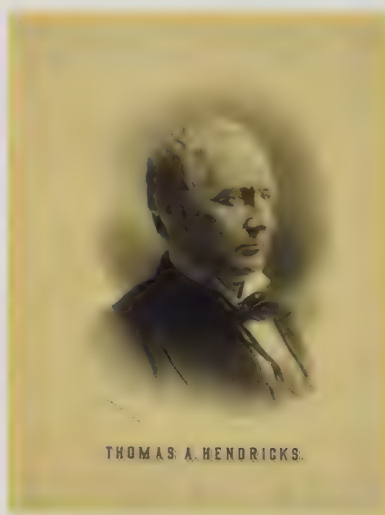


Fig. 26: Thomas A. Hendricks, 1884 (Library of Congress).



Fig. 28: Tilden-Hendricks campaign medalet, 1876, by George Hampden Lovett. Silver, DeWitt SJT 1876-10 (ANS 0000.999.41357) 23 mm.



Fig. 29: Tilden-Hendricks campaign medalet, 1876. White metal, DeWitt SJT 1876-11 (ANS 0000.999.41358) 22 mm.



Fig. 30: Tilden-Hendricks campaign medalet, 1876, by George Hampden Lovell. Bronze, DeWitt SJT 1876-5 (ANS 0000.999.41344) 31.3 mm.



Fig. 31: Tilden-Hendricks campaign medalet, 1876, by George Hampden Lovell. Bronze, DeWitt SJT 1876-6 (ANS 0000.999.41349) 31.3 mm.



Fig. 32: Tilden-Hendricks campaign medalet, 1876, by George Hampden Lovell. White metal, DeWitt SJT 1876-7 (ANS 0000.999.41353) 31.3 mm.

against former Confederate leaders. No coherent Federal policy was decided and General Robert E. Lee returned home after his surrender to Grant at Appomattox. CSA President Jefferson Davis, on the other hand, was taken prisoner after being captured near Irwinville, Georgia, and public opinion in the North was decidedly hostile, many hoping to hand Davis for his supposed involvement with the assassination of Abraham Lincoln. Davis was thrown into prison in Fortress Monroe, held in leg irons. Revelations of the Andersonville POW camp had been published by now but no provable connection could be proven with Davis. Further confusing the picture, the Radical Republican impeachment of President Andrew Johnson delayed preparation of any coherent legal action against Davis. Robert E. Lee had many northern admirers, the prickly Davis virtually none. He was simply not a “warm fuzzy” personality, presenting an unsmiling visage that attracted few admirers even during his service as CSA president. After much confusion and legal wrangling, Davis was released when a group of Northerners including Cornelius Vanderbilt and Horace Greeley pledged a \$100,000 bond.

Public opinion now turned savagely against Greeley and by extension against the *Tribune*. Enraged mobs in New York City streets now sang “We will hang Horace Greeley from a sour apple tree,” a song once reserved for Davis. Greeley, a disturbingly honest man to the end, protested that his action was in line with the Liberal Republican promise of complete reconciliation with the prostrate South, but for all intents and purposes, the campaign was over. Adding to his grief, Greeley’s wife Mary died five days before the election. The vote finished off the Liberal Republican Party and Greeley was prostrated upon finding himself no longer welcome at his own office at the *Tribune*! He died three weeks after the voting and received a triumphal interment in Brooklyn’s Green-Wood cemetery. A look at the voting figures suggests that the defeat was perhaps not as total as often asserted: popular totals were 2,834,125 for Greeley; 3,597,132 for Grant.

SAMUEL J. TILDEN AND THE CENTENNIAL ELECTION OF 1876

Samuel Jones Tilden (fig. 25), born New Lebanon, N.Y. in 1814, died New York City, 1886, was the central figure in the third and most uproarious Presidential contest in American history. Hailed by his supporters as “the Aggressive Leader of Reform,” he possessed none of the back-slapping, glad-handing manner of most professional politicians. Physically frail, with an unhealthy pallor, he was plagued by ill-health as a youth and on into maturity. He never married and seemed indifferent to the opposite sex. He neither smiled, smoked nor drank, preferring books to polite company and

the exercise of his steel-trap mind to lighter pursuits. His forbears were settled in upstate New York at New Lebanon since the 1630s and the family fortune was derived from sale of Tilden's Extract, one of thousands of popular nostrums and "blood purifiers" sold nationally, whose main ingredients were alcohol and *Cannabis sativa*, marijuana and "pure extract of Liquorice."

Tilden found his niche in the law where he could engage his systematic, encyclopedic grasp of legal precedent as it applied to state government and business. Careless with the formalities of academia, he long delayed his formal graduation from New York University. After gaining admission to the bar in 1841, he went on to become a brilliant corporate counsel for the City of New York and representative of major corporations such as the burgeoning railroads. He navigated the turbulent waters of New York Democratic politics before the war, and served in the State Assembly and Constitutional Convention after the struggle, becoming governor in 1874–1875 and using his unmatched skill in analyzing bank documents to convict highly placed malefactors in both the Tweed and Canal Rings that had plundered the state with impunity for years.

Tilden received the Democratic nomination for President on the second ballot, having predicted his victory with amazing precision well in advance. The runner-up Thomas A. Hendricks of Indiana (1819–1885) (fig. 26) was nominated for Vice President. Tilden profited from emerging revelations of widespread corruption that had flourished under Grant. A dignified former soldier, Republican nominee Rutherford B. Hayes led an uneventful campaign but had no civilian record that could compete with Tilden's leadership of reform and grasp of the issues.

The popular vote count came in with 4,300,000 for Tilden; 4,036,000 for Hayes. Tilden initially estimated the electoral vote at 184–166 in his favor and it seemed certain that he would be the next President of the United States. However, three southern states: South Carolina, Louisiana and Florida remained under military occupation and Republican government. If the electoral votes of these three could be diverted to Hayes, the Presidency would be his. With a matter of weeks remaining before Inauguration, things became murky indeed. Democrats implored Tilden to show leadership in resolving this tangle, to plan his Inauguration, begin naming his cabinet. Instead, the scholarly candidate devoted his time to preparing an in-depth history of the past century's electoral college counts by Congress rather than by the President of the Senate. By now the three contested Southern states had sent competing rosters of electoral votes, with an unrelated squabble in Oregon complicating the

electoral vote of that distant state. Congress now created an innovative 15-member Electoral Commission on Jan. 25, 1877, to declare which sets of electoral votes would be considered valid. The resulting vote was strictly along party lines, 8-7 in favor of Hayes (fig. 27).

Some furious Democrats announced readiness to seat Tilden in the White House by force of arms despite this false arbitration. Though disappointed, Tilden would not consent to reopening the Civil War and sent his furious supporters home. He summed up his situation with the philosophical statement, "I can retire to private life with the consciousness that I shall receive from posterity the credit of having been elected to the highest position in the gift of the people, without any of the cares and responsibilities of the office."

Here the matter might have rested, but during the 1877 Congressional session, an investigating committee was created chaired by Democratic Congressman Clarkson Nott Potter of New York. The committee found that 29,275 telegrams had been sent by political agents during the dispute, of which all but 641 had been destroyed by Western Union. These were all in cypher or code as were most business communications of the era. *New York Tribune* Editor Whitelaw Reid claimed to have deciphered 400 of these mysterious telegrams and published them to demonstrate Democratic efforts to bribe election officials in the three disputed Southern states. No proof was adduced that Tilden had been party to any such attempted bribery. One telegram from the Florida electoral panel offered to throw that state to Tilden for a mere \$200,000; a counter-offer of \$50,000 was rejected. The Carpetbag regime in Florida was phosphorescently corrupt. Getting the votes from distant Dade County on the lower east coast was a chore carried out by boat. Today, Dade is mostly Greater Miami, in 1876 the county was the size of a New England state with a very few scattered registered voters. Delay in the Dade County vote meant delay in finalizing the Florida vote, leading to the demand, "Where the hell is Dade?"

A noted student of the 1876 election and its machinations was the late Carl W. A. Carlson, long-time cataloger for Stack's in New York City and one-time U.S. Army cryptographer. His view was that Tilden's backers fell back on playing the same game as the Carpetbaggers and some may have offered bribes to the state electoral commissions without troubling their reform-minded candidate.

Some of the mysterious telegrams were supposedly sent by Col. William Pelton, Tilden's nephew from the candidate's city residence on Gramercy Square, Manhattan. Tilden appeared before a congressional sub-committee

Fig. 33: Tilden-Hendricks campaign medalet, 1876. White metal, DeWitt S/T 1876-9 (ANS 0000.999.41354) 31.3 mm.



Fig. 34: Grover Cleveland presidential medalet, 1892. White metal, DeWitt-Sullivan GC 1892-3 (ANS 0000.999.41487) 45 mm.



FIG. 28: TOMB OF THE LATE SAMUEL J. TILDEN, NEW LEBANON, N. Y.

Fig. 35: Samuel J. Tilden monument, Cemetery of the Evergreens, New Lebanon, New York.

to deny any personal involvement with these telegrams but their damage was done by simply impugning the legendary honesty of “the Aggressive Advocate of Reform.” A gathering of Democratic and Republican congressional leaders met in January to hammer out what became known as the “Compromise of 1877” agreeing to the seating of Hayes and the withdrawal of the remaining Federal troops from the South if the Democrats would accept the existing measures of Reconstruction regarding black voters. This Compromise eliminated the threat of violence by Tilden loyalists but its promises to Southern blacks were not kept. It also stifled continuing controversy over the stolen election, though many Democrats would refer to Rutherford B. Hayes as “His Fraudulency” throughout his term.

The political medalet collector gains rare insight into this convoluted story and its historic impact. DeWitt lists only six Tilden-Hendricks issues issued for the campaign itself, none of them objects of great beauty or even basic visual appeal, marred by “mud pie” portraits of highly unoriginal design. Attributed to Lovett is fig. 28 presenting a virtually full-face, deeply wrinkled portrait of THE AGGRESSIVE LEADER OF REFORM/ SAMUEL J. TILDEN. The reverse shows another mud-pie facing bust of THOMAS A. HENDRICKS. This type is known in silver, copper, brass and white metal. Hendricks figures only marginally in the swirling controversy, later emerging as vice president for Democrat Grover Cleveland. Notable for low relief is fig. 29 which presents virtually identical, poorly detailed Tilden and Hendricks busts

with sans-serif legends FOR PRESIDENT SAMUEL J. TILDEN and FOR VICE PRESIDENT T.A. HENDRICKS. Both of these small-diameter medalets are cognate issues of Rutherford B. Hayes medalets of the same campaign.

DeWitt’s layout of Tilden campaign pieces leaves much to be desired. Mixed among regular campaign pieces of 1876 are several wonderfully vicious satirical medalets struck in 1877 or later, AFTER the balloting. Dies were cut by George Hampden Lovell, supposedly for numismatist Isaac F. Wood. Their designs are vastly more original and complex than the earlier hum-drum Tilden-Hendricks issues. Even in an age of low costs, these satiricals must have cost their anonymous issuer appreciable outlay. This group opens with a set of three silver, brass, copper and white metal pieces. Each obverse bears a small frock-coated bust with chipmunk cheeks and dejected appearance identified as SHAMMY TILDEN. Surrounding are two or three lines of hostile legend. The first (fig. 30) announces DEMOCRATIC PARTY DIED OF TILDENOPATHY, / 1876, IN THE 60TH YEAR OF ITS AGE. Below is LET IT/ RIP. The reverse legend announces HERE LIES OUR LITTLE TILDEN DEAR; HE DIED OF REFORM “LO-QUENDI-RHOEA” (Died of Reform, Talking about it). A solid circle encloses a coffin between guttering candles, SNUFFED OUT above, S/T on the coffin, SCARED (sic) TO THE MEMORY OF on the base. In exergue is a complex satire, GONE TO THE OLD/ “WORLD”/ TO FIND/ A MOTHER IN LAW. The quotation marks reveal a dig at Tilden’s single status and at the Democratic newspaper *New York World*, edited by Manton Marble, owned at one

time by financier August Belmont and Samuel J. Tilden himself. The *World* was suppressed and its plant occupied by Union soldiers during the war and its editor jailed after it published forged news of a new military draft purportedly signed by President Abraham Lincoln. In 1877 this was still a sore point for New York Democrats.

The second (fig. 31) repeats the same obverse design. The reverse legend hails MANHATTAN CLUB RECEPTION, JUNE 12, 1877 around two minute horse-shoes and "I DON'T/ CARE ABOUT YOUR/ PIECE OF CAKE,/ BUT I/ MUST/ SHOW YOU/ MY SORE TOE." This quote is obscure, likely a distortion of something actually said or a slam at Tilden's notorious unsocial attitude. The Manhattan Club was a famous midtown Manhattan gathering place and existing photos show it thronged for this reception of Democratic loyalists and their candidate after the startling outcome of the Electoral Commission's deliberations.

The last of these three is the most vicious (fig. 32), its obverse showing the Tilden bust in a central recess. The legend states "O MY OFFENCE IS RANK AND SMELLS TO HEAVEN," CIPHERED OUT/ 1876-1878. The last is a reference to the coded telegrams publicized by the *New York World* Editor Whitelaw Reid. The reverse shows serif-style lettering stating "THE GREAT FRAUD" SHAMMY THE SHAMELESS around a solid circle framing CHEATS/ UNCLE SAM/ ON HIS/ INCOME/ TAX, "THE PEOPLE WILL NEVER CONDONE IT." The income tax adopted during Lincoln's term in 1862 levied three percent on incomes of \$600 and \$10,000. No doubt Americans opposed this tax measure but this medalet is the sole numismatic reference to it and Samuel J. Tilden.

Though it was widely accepted that Tilden had accepted the outcome of the 1876-1877 with commendable self-abnegation, nearly all observers confidently looked forward to his triumphant return to seek the nomination once more in the 1880 contest. It seems likely that these three Shammy the Shameless satiricals were the opening barrage against this feared second Tilden candidacy. More obviously an opening salvo was another issue (fig. 33), a close copy of the widely circulated merchant's store card of the phenomenally successful Drake's Plantation Bitters of which millions of bottles were sold. Like most contemporary patent medicines, Drake's was composed largely of grain alcohol and sold freely despite state or local prohibition laws. The anti-Tilden look-alike presented a dignified bust facing right below TILDEN'S "CONVENTION" BITTERS, S.J:T.-1880-X-IT. The last was a copy of Drake's cabalistic boast S.T.-1860-X, boasting that he had begun his successful career in 1860 with only \$10. The obvious intent of this satirical was to

show that Tilden would get nowhere if he threw his hat in the ring for another go in 1880. The reverse copied the correct message of the Drake tokens.

In the event, possibly from sheer weariness, possibly from advancing age and his lifetime of ill-health, Samuel J. Tilden would not agree to run again. Then too, the so-called Compromise of 1877 may have muddied the waters and fatally confused even active Democrats. Public memory faded fast and the entire scandal of 1876-1877 was forgotten with amazing speed.

One numismatic recollection of Tilden and his lost candidacy can be found today (fig. 34). The obverse bears a ponderous frock-coated Cleveland bust left with legend GROVER CLEVELAND PRESIDENT OF THE UNITED STATES. The reverse offers a rooster on diamond at the center of a quatrefoil of four busts of Democratic greats: THOS. JEFFERSON FOUNDER OF DEMOCRACY - OLD HICKORY AND JACKSON 1829-1837 - GROVER CLEVELAND 1885-1893 and S.J. TILDEN, ELECTED AND COUNTED OUT 1876. That was it, ELECTED AND COUNTED OUT! No further details or amplification and there the matter rested.

Several towns and cities boast Tilden streets, several positioned where his successful election would have placed him. In New York City, Tilden's townhouse on Gramercy Square now houses the elite National Arts Club and his name graces the façade of the New York Public Library in Bryant Park which received a rich endowment in his will. Metro North Commuter Railroad's Greystones station near Yonkers takes its name from Tilden's nearby Summer residence. Visitors to Cemetery of the Evergreens in New Lebanon, N.Y., near the end of the Taconic Parkway are often amazed at the massive granite and marble Tilden monument with its elegant sarcophagus and boldly evocative inscription I STILL TRUST THE PEOPLE, an oblique reference to this most controversial Presidential campaign (fig. 35).

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Facing page: H. O. Granberg (seated fourth from left) and others at the Ferris Hotel in Rawlins, Wyoming, which was built by the Ferris-Haggerty copper mine and other mining operations he was involved with. When Granberg's coins came to New York for the ANS exhibition, dealer Henry Chapman saw it as the perfect opportunity to settle an old score. (Photograph courtesy of Mark Ferguson.)

THE MILLION DOLLAR EXHIBITION OF 1914 and the Time Henry Chapman Almost Got Kicked out of the ANS

David Hill

They called it the Million Dollar Exhibition—well, at least that's what big-time numismatic showman Farran Zerbe said they called it,¹ this eye-popping assemblage of numismatic delights put together by the ANS in 1914. It was an overview of United States coinage, illustrated by some of the choicest examples and arranged to coincide with the Society's 56th annual meeting. The show had been announced a year earlier, as the ANS reveled in the glorious success of its Joan of Arc exhibition, an event warmly covered in the press² that had brought nearly 9,000 visitors uptown to see it.³ The Society contributed a few items for the 1914 display, but private collectors were responsible for most of it (though a few of the delicacies on view would eventually come to rest in the Society's cabinet). As the show was set to wrap up that February, ANS officers and staff were likely feeling the satisfied tingle of another job well done—at least until Henry Chapman (fig. 1) showed up looking to settle an old score against one of the other exhibitors.

In all, twenty-seven collectors had loaned their coins.⁴ In addition to the well-known dealer Chapman, these included numismatic author and future U.S. treasury secretary William Woodin and his famous patterns; the German-born Carl Wurtzbach of Massachusetts,

with his colonials, Washingtons, early patterns, and large cents; and Judson Brenner of Ohio, who lent 450 minor patterns, as well as an original Confederate cent and its dies. Zerbe's contribution was error coins—or “freaks,” as they were known—and some mistrikes. Major highlights came courtesy of James Ellsworth, the wealthy coal mine owner (and father of polar explorer Lincoln Ellsworth). Along with a Brasher doubloon (the Stickney specimen), he lent his four unique silver nova constellatio patterns, fascinating artifacts of a proposed Confederation-era coinage struck in the denominations of mark, quint, and cent (or bit).⁵

And then there were the 1804 dollars. Today, visitors to the Smithsonian's Gallery of Numismatics can pull out a drawer and behold three of the 15 known specimens of this rarity. This exhibit went one better by presenting four of them, two of which were Ellsworth's.⁶ One of these Ellsworth specimens eventually found its way into the ANS cabinet (fig. 2). After Ellsworth had parted with the coin, it changed hands a few more times, eventually coming to rest with Zerbe, who in the 1920s added it to his Money of the World exhibition, a traveling road show, mostly set up in bank lobbies, that would eventually settle down in New York City as the Chase Bank Money Museum. When the museum closed in 1978, most of the collection was transferred to the Smithsonian, but the 1804 dollar and some other pieces were given to the ANS.

1. Farran Zerbe, handwritten draft of James Ellsworth's obituary for the *Numismatist* (38 no. 7, July, 1925, 373). ANS Archives, accession folder 1980.66–67.

2. See for example *New York Times* articles on January 5 and 7, 1913.

3. *Proceedings of the American Numismatic Society* (New York: ANS, 1914), 6.

4. There was a 28th collector the ANS had hoped to coax into participating: Virgil Brand. ANS director Bauman Belden and president Edward Newell made plans to visit the hermetic brewer in Chicago, but his great collection ultimately was unrepresented in the exhibit. ANS Minutes, October 17, 1913, 127–128.

5. *Exhibition of United States and Colonial Coins* (New York: ANS, 1914); and “Exhibition of United States Coins,” *Numismatist* 27, no. 4 (April 1914), 171–200.

6. The four 1804s belonged to Ellsworth (Stickney and Rosenthal specimens), Waldo Newcomer (Lyman specimen), and H. O. Granberg (Idler specimen).

The ANS's 1804 dollar is the Rosenthal specimen. (The catalog for the 1914 show has it as "Rosenberg," a mistake repeated in the *Numismatist* review of the exhibit. Howland Wood was still referring to it as "Rosenberg" 10 years later.)⁷ The Rosenthals, Philadelphia scrap metal dealers, had acquired the coin from a business associate, W. Julius Driefus, who had supposedly gotten it from a former slave (though that part of the story doesn't really withstand serious scrutiny).⁸ Isaac Rosenthal is always identified as the owner of the coin, since he handled the transactions, but when discussing its ownership in a letter to Ellsworth (fig. 3), he says "we"—meaning him and his brothers Henry and Archibald—and he signs off with the company name, Jos. Rosenthal's Sons, all suggesting the coin was owned collectively. Isaac had written to Ellsworth to persuade him to keep the details of the transaction a secret. "We wish you would not tell anybody what you paid us for the 1804 dollar," he said, "as we could have sold it for a good deal more money." It must have gone for less than \$1,000, since he told Ellsworth that at that amount "we could have sold it twenty times...and can get you now that price."⁹

A colonial Massachusetts pattern was another of the displayed rarities (in fact it is unique) later acquired by the ANS (fig. 4). Its existence was first announced by soon-to-be-ANS-curator Howland Wood in the *Numismatist* in 1911. It has an American Indian on the obverse and Liberty on the reverse and was overstruck on a 1747 George II halfpenny. Some of the features of the original coin are still visible, including the BERN in HIBERNIA, the II of George II, and the outline of the king's head.¹⁰ This and two other stylistically similar patterns are said to have been the work of Paul Revere.¹¹ Wood donated the coin to the ANS in 1917.

While the 1804 dollar and Massachusetts pattern are examples of coins on display that would later enter the ANS collection, one of the rarities, a Saint-Gaudens ultra-high-relief double eagle, went the other direction: it was housed at the ANS for decades before being withdrawn and sold. In the exhibition catalog, this specimen was curiously listed as "exhibited by the Society" rather than "from the Society's collection," a clue that the ANS did not own it (fig. 5). In fact, the ANS does have one of these specimens today, but it wasn't

acquired until many decades after the exhibition.¹² So where did the exhibited piece come from? Turns out it was from Saint-Gaudens's widow, Augusta. With the authorization of President Roosevelt, it had been withdrawn from the U.S. Mint Cabinet and given to her, ensuring that she had this example of her husband's work. At some point she had her initials (ASG) engraved on the edge, and in 1910 she placed it on loan at the Society, where it would remain until 1950,¹³ when it was withdrawn and sold by her son, Homer. It was then mostly forgotten until it reappeared in a Heritage auction in 2015.¹⁴

A Confederate half dollar is yet another rarity shown at the 1914 exhibit that would later be donated to the ANS (fig. 6). It was one of four proofs struck after the Confederates seized the mint at New Orleans in 1861. When plans for the coinage were abandoned, three of them were distributed to big players in the Southern cause. The fourth, this one, was given to the chief coiner, Benjamin Taylor, who waited nearly two decades before announcing its existence to the world in 1879. The coin soon became the property of dealer John Walter Scott, who offered it in a variety of sales. He always kept it close, however, either immediately buying it back when it sold, or retaining it when it failed to meet the reserve.¹⁵ Soon after the 1914 exhibition, ANS benefactor J. Sanford Saltus bought the coin (with the die) for \$3,000¹⁶ and in 1918 donated it to the ANS.¹⁷

There is a letter in the ANS Archives that has long been associated with this coin (fig. 7). It is from Confederate president Jefferson Davis and was written in response to Scott, who had contacted him in 1879 hoping to find out more about the newly surfaced mystery coin. "I had a Confederate coin," Davis told him. "It was in my wife's trunk when it was rifled by the Federal officers sent on board the prison ship on which she was detained at Hampton Roads before and after my confinement in Fortress Monroe. The coin, some medals and

7. Howland Wood to Farran Zerbe, March 28, 1925.

8. Eric P. Newman and Kenneth E. Bressett, *The Fantastic 1804 Dollar, Tribute Edition* (Atlanta: Whitman, 2009), 140, 196–198.

9. Joseph Rosenthal's Sons to James Ellsworth, March 26, 1894, ANS Archives.

10. Howland Wood, "An Unpublished Colonial," *Numismatist* 24, no. 6 (June 1911), 228.

11. Walter Breen, *Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins* (New York: Doubleday, 1988), 59–60.

12. The coin was part of a bequest by Arthur Fecht. The collection was kept at the ANS beginning in 1948 but was not formally accessioned until 1980, after the death of his sister.

13. Receipt for Objects of Art Loaned to The American Numismatic Society by Mrs. Augustus Saint Gaudens, December 1, 1910; Sawyer McA. Mosser to A. Carson Simpson, November 28, 1950.

14. Heritage Auctions, 2015 January 7–12 FUN US Coins Signature Auction – Orlando #1216, lot 4412. Thanks to Heritage catalogers Mark Van Winkle and David Stone whose inquiries led to the discovery at the ANS of the documents relating to the loan.

15. "Confederate Half Dollar Only Coin of C. S. A.," *Numismatist* 23, no. 3 (March 1910), 65–67.

16. Heritage Auctions, 2015 January 7–12 FUN US Coins Signature Auction – Orlando #1216, lot 5847.

17. Walter Breen, *Walter Breen's Encyclopedia of U.S. and Colonial Proof Coins, 1722–1989* (Wolfeboro, N.H.: Bowers and Merena, 1989), 240.



Fig. 1: Henry Chapman, 1908 (ANS Archives).



Fig. 2: United States. AR dollar, 1804. (ANS 1980.66.1, gift of Chase Manhattan Bank of North America). The ANS's 1804 dollar is the "Diefus-Rosenthal Specimen."

ISAAC ROSENTHAL.

HENRY ROSENTHAL.

ARCHIBALD ROSENTHAL.

JOSEPH ROSENTHAL'S SONS,

WHOLESALE DEALERS IN

SCRAP IRON, STEEL AND METALS,

Brass, Turnings and Metal Drosses a Specialty.

Manufacturers of Solder and Babbitt Metals,

BLOCK TIN AT THE LOWEST RATES.

190 AND 192 BERKS STREET.

REFINERS AND SMELTERS.

Philadelphia, March 26 1894

Mr Ellsworth

Dear Sir we wish
you would not tell anybody
what you paid us for the
* 1804 dollar as we could have
sold it for a good deal more

Fig. 3: Letter from the Rosenthal brothers to James Ellsworth regarding the sale of the 1804 dollar, March 26, 1894 (ANS Archives).



Fig. 4: Massachusetts. AE 1/2 penny, attributed to Paul Revere. (ANS 1917.136.2, gift of Howland Wood), 27 mm.



1907. The St. Gaudens's pattern Twenty-dollar piece. A. W. 1741
Exhibited by the SOCIETY.

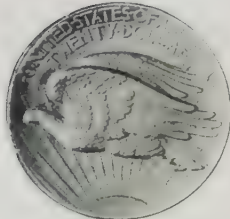


Fig. 5: The death of the great Augustus Saint-Gaudens in 1907 was a tragic loss, but at least he was spared the indignity of seeing his celebrated coin attributed to "St. Gauden's" in the ANS's 1914 exhibition catalog.



Fig. 6: Confederate States of America. AR 1/2 dollar. (ANS 1918.153.1, gift of J. Sanford Saltus), 30 mm.

Beauvoir P.O. Harrison Co. Miss.
May 10th 1879.

Sir,

I had a Confederate coin,
it was in my wife's trunk
when it was rifled by the
Federal Officers sent on board
the prison Ship on which she
was detained at Hampton

Fig. 7: This letter from Confederate States president Jefferson Davis to coin dealer John Walter Scott has long been associated with the Confederate half dollar now in the ANS collection (ANS Archives).

other valuables were stolen at that time. Whether the coin be the same which has been offered to you as a duplicate, I cannot say. It is, however not true, as published, that it is now in my possession.”¹⁸

This letter has often been used, as far back as in Scott’s auction catalog of March 18, 1882, as evidence that Davis at one time possessed one of these four coins. There are some, however, who believe he may not have been talking about the half dollar at all but rather was thinking of the so-called Jefferson Davis dime,¹⁹ an 1861 medalet that Davis definitely knew about, since he mentioned it in a letter to Édouard Frossard in 1880.²⁰ Nevertheless, one of the half dollars, the third to surface, was claimed to be Davis’s pocket piece. It emerged in 1936 in the possession of Mark Bream, who said he inherited it from his father, who in turn said he had bought it from the soldier who did the rifling. This coin was sold by Heritage in January 2015.²¹

According to Wood, in the catalog for the 1914 exhibition, the Confederate half dollar on display was the only one of the four whose whereabouts were known at the time.²² However, one had already been listed in *Elder Magazine* in 1910.²³ The man Thomas Elder sold it to may have already had it in his possession at the time of the 1914 exhibition. Whenever he got it, it made a fine addition to his already prize-laden collection, much of which—private gold, Colonials, Gobrecht dollars, and rare silver pieces—was, in fact, on display in the ANS exhibition. (One of the 1804 dollars was his.) His name was H. O. Granberg²⁴ (fig. 8). He had been a life member of the ANS since 1907, and the presence of his coins in New York was just what Chapman needed to resolve a matter long festering in his mind.

Granberg hailed from Wisconsin, though his business interests were further west (fig. 9). Born in Norway in 1860, he had moved to the U.S. as a child, first going into railroading, and then the mining of coal, gold, and

copper in Colorado and Wyoming,²⁵ enterprises that supported his coin collection, which he delighted in. He claimed to have the “most superb as well as most complete collection of American silver money in existence.” “Loud talk,” he told Wood, “but I can make good.” “How many can produce the 1876 CC mint twenty cent? I have every date,” he boasted. “The 1866 without motto is claimed to be unique. I have it.” “The 1838 O mint with historical pedigree as to its genuineness, I have the finest known.” On and on he went like this in his letter to Wood.²⁶ Of course, his hobby gave him headaches, too, mostly courtesy of bamboozling dealers and collectors—the cause of “numerous strifes,” as he put it years later, reminiscing to Wood.²⁷

No doubt his 1914 run-in with Chapman was one of the stains on his otherwise pleasant recollections. The two men had at one time been friendly. Granberg had even invited Chapman to Oshkosh to celebrate his wedding anniversary. The trouble began in 1910, when Chapman sent Granberg some coins: a North Carolina Bechtler \$5 gold piece, which Chapman valued at \$500, and a Templeton Reid \$10 gold piece worth, he said, \$3,500.²⁸ After receiving and examining the coins, Granberg felt he had been duped. Declaring them overvalued, he sent them back.²⁹ Chapman considered this a violation of their deal and had apparently stewed over it ever since. The ANS exhibition was his chance to make things right. He waited for the right moment to put his plan into effect.

In February, as the exhibition was winding down, he wrote to Belden, making arrangements to see the exhibited coins “in their entirety,”³⁰ though there was really only one exhibitor that interested him.³¹ He stopped in, had a look around, and left satisfied that the arrangement would suit his purposes. The next day he returned, this time with a deputy sheriff in tow, and served the Society’s director, Bauman Belden, with a warrant of attachment for Granberg’s 240 coins. They would not be returned to their owner until Chapman’s complaints were addressed. In addition, a 24-hour guard was assigned to the coins, an irritating presence that further inflamed the Society’s ire.

18. Jefferson Davis to [John Walter Scott], May 10, 1879.

19. Harold Levi and George Corell, *The Lovett Cent: A Confederate Story*, 2d ed. (Blairsville, Ga.: Lulu, 2013), xxvii.

20. Letter displayed and quoted in an Early American History Auction ending October 12, 2003. https://www.liveauctioneers.com/item/132003_lot-31-jefferson-davis-signed-letters.

21. Peter Bertram, *Confederate Numismatica, Part 1: Forerunners through 1889* (Peter Bertram: 2016), 63–64.

22. *Exhibition of United States and Colonial Coins* (New York: ANS, 1914), vi.

23. “Another Original Confederate Half Dollar,” *Elder Magazine* 1, no. 4 (April 1910), 12–13.

24. The H. O. stood for Henry Olson, though the Henry was “fictitious,” according to Frederick E. Donaldson vs. “Henry” O. Granberg, Summons and Warrant of Attachment, New York Supreme Court, February 18, 1914.

25. “Henry Olson Granberg,” *The National Cyclopaedia of American Biography*, v. 17 (New York: James T. White, 1920), 136.

26. H. O. Granberg to Howland Wood, August 1, 1908.

27. H. O. Granberg to Howland Wood, February 3, 1936, Wood Personal Correspondence.

28. Frederick E. Donaldson vs. “Henry” O. Granberg, Summons and Warrant of Attachment, New York Supreme Court, February 18, 1914.

29. H. O. Granberg to Bauman Belden, February 20, 1914.

30. Henry Chapman to Bauman Belden, February 13, 1914.

31. Resolution condemning Chapman.

It was all too much for Belden, furious that Chapman had dragged the Society into his private beef with Granberg. A hasty meeting of the Society's council was convened and a resolution issued condemning Chapman for having "intentionally placed the Society ... in a position of great embarrassment by making it the innocent cause of expense and trouble to an exhibitor," particularly one who had lent his coins "for no reason but to advance the cause of numismatics and benefit the Society."³² It demanded Chapman's resignation. The \$100 he had paid for life membership in 1909 would be returned to him. Before Belden officially entered the statement into the minutes, he sent it off to the Society's lawyer, Newell Martin, for review.

Martin advised restraint. Not only should it be kept out of the minutes, he said, the whole matter should be put under wraps. "It is important not to say anything to Chapman about its having been passed," he wrote. Ejecting a member from a society, or asking one to resign (the polite gloss they would have given it), was no trifling matter. "Is it necessary to solve the questions that would be presented by such a resolution?" he asked. "Is it not wise to content ourselves with the trouble that we already have?" These reasonable and sagacious words only amplify the harsh ones that follow. "A collection of great value has been attached by a pig," Martin told Belden, one "who seeks to enforce in an unnatural jurisdiction a small claim which is probably unjust."³³ In other words, just let it all play out.

Meanwhile, back in Oshkosh, Granberg sat stewing in a state of puzzlement and annoyance. "I am so far away and do not understand why I should be put to all this embarrassment," he wrote.³⁴ To him it was simple. Chapman "grossly misrepresented the value and rarity of some coins" and "tried to sock me. I returned the coins to him and they have been in his possession ever since."³⁵ Understandably, he was concerned about the safety of his valuable collection (fig. 10). Belden assured him it was secure. He had worked out a deal placing them under his protection for the time being.³⁶ They had been returned to Granberg's tin box, the box was in a safe, and the key to the safe was in Belden's pocket.³⁷

Belden further soothed the agitated Granberg, telling him that Chapman's successful application of the warrant by no means reflected the merits of the broader case. He had merely saved himself a trip to Oshkosh to

fight Granberg on his home turf.³⁸ Granberg was under the mistaken impression that legally he had to appear in New York within a matter of weeks. Not so, said the lawyer Martin, but he should probably come and secure his coins soon anyway. The greatest threat, he said, was if the collection came to be in the possession of the sheriff. If any of it were then to disappear, perhaps burgled "with the connivance of some petty officer," it would later be very difficult to come to any kind of satisfactory agreement regarding value.³⁹ Granberg immediately made arrangements to come east.

Chapman gave no indication that he knew, or cared, about the fury he had unleashed behind the scenes. In fact, he sounded rather satisfied with his behavior. In early March he wrote the ANS offering to sell two recently minted gold proof sets. Offhandedly, he added as a postscript, "Mr. Granberg spent the day here and we made a satisfactory to him closing of the matter. He expressed himself as much pleased with my kind and liberal treatment of him."⁴⁰ Belden replied with a terse "I would say that this Society does not care to purchase the coins in question" and made no mention at all of the Granberg matter.⁴¹ According to Chapman, Granberg had offered a compromise, magnanimously accepted by him, whereby Chapman "had to stand an actual loss of not only all [his] profits but [accept] over \$200 less than the coins actually cost."⁴² For his part, Granberg simply couldn't wait to go home. A scribbled note for a telegram to Chapman reads: "Collection not yet released. Fix it. Want to leave tomorrow." Howland Wood and Bauman Belden each made a little extra money on the affair, collecting fees for appraising Granberg's coins.⁴³

Despite his gripes about losses, Chapman's gambit had clearly worked. He forced the matter to a conclusion and prevailed. He would remain a member of the ANS until his death in 1935, perhaps never knowing how close he came to being asked to resign. As for Granberg, the year 1914 continued to be not a particularly great one. In the fall he was tending to one of his mines in Columbine, Colorado, when a belt slipped off a milling machine and knocked him into a sixteen foot pit,⁴⁴ leaving him "confined to his bed, with his right leg, from hip to ankle ... encased in a metallic boot."⁴⁵ A year

32. Bauman Belden to Newell Martin, February 24, 1914, and resolution.

33. Newell Martin to Bauman Belden, undated.

34. H. O. Granberg to Bauman Belden, February 26, 1914.

35. H. O. Granberg to Bauman Belden, February 20, 1914.

36. Bauman Belden to H. O. Granberg, February 19, 1914.

37. Bauman Belden to H. O. Granberg, February 28, 1914.

38. Ibid.

39. Newell Martin to Bauman Belden, March 5, 1914.

40. Henry Chapman to Howland Wood, March 9, 1914.

41. Bauman Belden to Henry Chapman, March 10, 1914.

42. Henry Chapman to Adolph & Henry Bloch, March 9, 1914.

43. Howland Wood to Louis Harris and Bauman Belden to Louis Harris, both March 19, 1914.

44. "Convention Notes," *Numismatist* 27, no. 10 (October 1914), 513–514.

45. "Editorial," *Numismatist* 27, no. 11 (November 1914), 562.

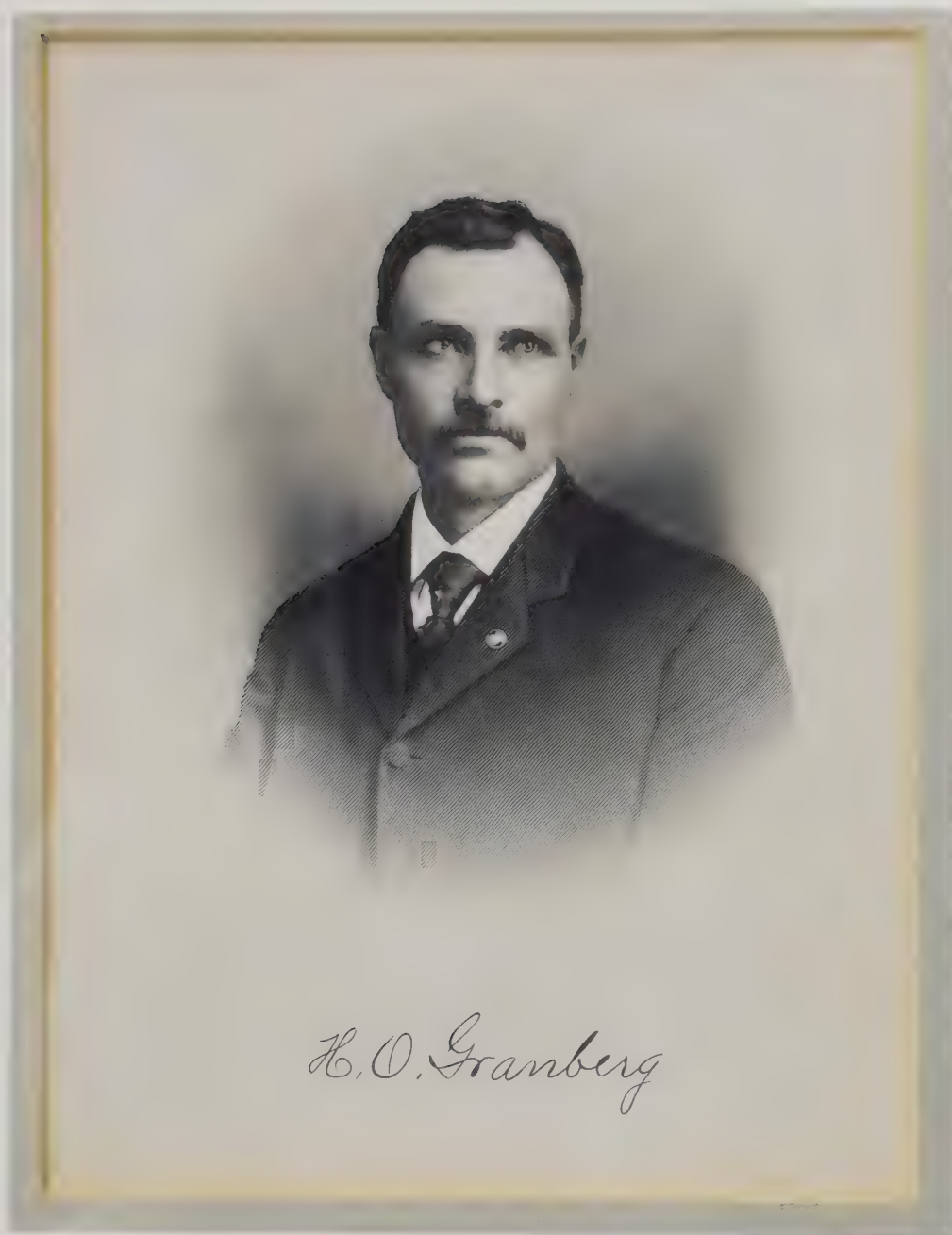


Fig. 8: H. O. Granberg (photograph courtesy of Mark Ferguson).



Fig. 9: Stock certificate for one of Granberg's mines in Columbine, Colorado. ANS curator Howland Wood was one of Granberg's investors (photograph courtesy of Mark Ferguson).

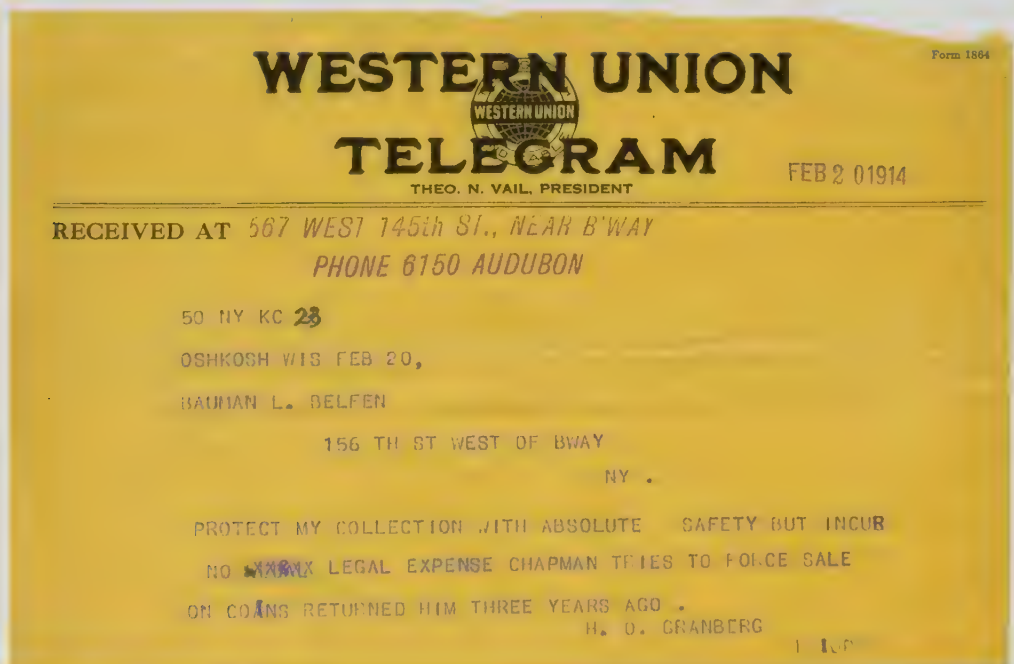


Fig. 10: Chapman's legal actions had Granberg scrambling to ensure the security of his collection and explain his side of the story. "Protect my collection with absolute safety," he writes in this telegram. "Chapman tries to force sale on coins returned to him three years ago." (ANS Archives.)

later he was getting around with the use of a cane.⁴⁶ In 1915 he became president of the American Numismatic Association (ANA). He later served on the United States Assay Commission. But by 1920 he seems to have mostly withdrawn from numismatics. Parts of his collection appeared in several Max Mehl sales in 1913 and 1919. More of it was sold privately to William Woodin, Wayte Raymond, and others.⁴⁷

The Granberg-Chapman imbroglio may have been particularly discomfiting for Howland Wood, who the previous year had joined the ANS staff as curator and was responsible for the exhibit catalog. He and Granberg seemed to be on especially friendly terms going back to their days at ANA, when Wood was a general secretary and board member.⁴⁸ “Dear Sir and Brother,” Granberg had written to him in 1908, “I think I see your smiling face and remember your kind introduction and pleasant time.”⁴⁹ He kept in touch for the rest of Wood’s life. (Wood died in 1938.) In fact, Wood was an investor in his mines, and Granberg would try to get him to increase his shares, boasting of high yields and promising greater bonanzas to come.⁵⁰

Granberg died in 1946.⁵¹ He and his wife had eight sons,⁵² and when the last of them died, his house in Oshkosh was put up for sale. In a bit of a twist, it was bought in 1983 by a numismatist, Mark Ferguson, a rare coin dealer, pricing analyst, and professional coin grader still quite active today. Along with the house came some of Granberg’s personal effects—letters from William Idler (from whom he purchased his 1804 dollar), some photographs, Granberg’s personal library, and other odds and ends. The most imposing by far was Granberg’s safe (fig. 11). Standing chest high and adorned with a colorful picture of a large sailing ship, it no doubt protected some of the most sought after collectable United States coins. This safe can be seen today in Colorado Springs at the ANA’s Money Museum, where Ferguson donated it in 2010.⁵³



Fig. 11: Granberg’s safe, donated to the American Numismatic Association by Mark Ferguson in 2010 (photograph courtesy of Mark Ferguson).

46. Edgar Adams, “Convention Notes,” *Numismatist* 28, no. 10 (October 1915), 351.

47. Pete Smith, “Granberg Maintained a Low Profile,” *Numismatist* 106, no. 9 (September 1993), 1258-1259.

48. H. O. Granberg to Howland Wood, February 3, 1936.

49. H. O. Granberg to Howland Wood, August 1, 1908, Wood Personal Correspondence.

50. H. O. Granberg to Howland Wood, July 21, 1936, and September 12, 1936.

51. *Blair Press* (Wisconsin), June 20, 1946, quoted at Find A Grave <https://www.findagrave.com/memorial/155110475/henry-ole-granberg>.

52. “Henry Olson Granberg,” *National Cyclopaedia*, 136.

53. Mark Ferguson, “Reuniting with an Old ‘Numismatic’ Friend in Colorado Springs,” *Coinweek* (February 21, 2013).



LEONDA FINKE (1922–2017): The Artist and Her Art

Ira Rezak

Is it proper or even possible to summarize, to confine, an artist's entire career within a brief oral or written communication, indeed in words at all, compressing a lifelong trajectory and an artistic achievement wrought by hand and personality into a verbal format, a substantially alien medium? To quote Leonda Finke (fig. 1) herself on this point: "Because painting and sculpture are visual arts it would be unwise for me to attempt to write or talk about my work itself."¹ Nevertheless, it is precisely such an attempt which is required of art reviewers and biographers, of aficionados and friends.

The sources available for an appreciation of Leonda Finke's career include her oeuvre, statuary, medals, and drawings, reviews of her work by others, the testimony she herself occasionally ventured in essays, notes and interviews,² and the personal recollections of her many friends and colleagues. It's well to mention that it would have been difficult to undertake this essay without the help of several friends, especially Beverly Mazze, Mashiko, and Frances Simmons, all of whom generously provided otherwise obscure clippings, photographs and valuable personal reminiscences, as well as Marcy Leavitt Bourne who published an important 2001 interview of Leonda with many illustrations in *The Medal*.³

There are many others who also had the pleasure and stimulus of her acquaintance and some who even participated with her as I also did in Hartford, Connecticut

on a panel in 1992 brought together under the auspices of the American Medallic Sculpture Association to consider the future of medallic art.⁴ Beverly Mazze convened this panel, which included Eugene Daub, Elizabeth Jones, Cory Gilliland, Leonda Finke, the late Merlin Szasz, Alan Stahl and myself (fig. 2). Her subject on that occasion exactly coincides with the theme of the present article, how her medallic sculpture related to her career as a sculptor in bas relief and three dimensions (fig. 3).

During the 30 years that I enjoyed Leonda's friendship, despite her accumulated honors and well deserved prestige, she was always direct in her discourse, in no way pretentious or overbearing, a person calmly confident in her manner and attitudes. Small in stature but always carefully indeed elegantly attired, her appearance on formal and casual occasions, and even in her home or studio, always projected a sense of good taste and propriety; the assertiveness and novelty of her art were never expressed with conventional bohemian affectation. Careful of expression and courteous, she articulated her opinions clearly, personally eschewed frivolity, especially when discussing art, nor did she suffer foolish chatter gladly. Leonda exemplified what is commonly called class.

The daughter of an immigrant family from Frankfurt, Germany, Leonda Froehlich was born in New York in 1922, and she spent her entire life within the New York metropolitan area during the time when it was at once a classical melting pot of diverse cultures and a crucible of art forms central to the process of defining what came to be termed modernism. From a very

1. Leonda Finke, *Photographs by David Finn* (New York, 2006), p. 15.

2. Ibid. "Artist's Statement" pp. 15-23; *Medailles* (1992): 69-71; *The Numismatist* "Medals and Drawings" October 1993 pp. 1439-1441.

3. Marcy Leavitt Bourne, "Talking with Leonda Finke," *The Medal*, 38 (2001): 65-79.

4. *Coin World* July 6, 1992, p. 30.

Fig. 1: Leonda Finke teaching at a Hartford, Connecticut Workshop, July 1992. (Photo: George Cuhaj).



Fig. 2: American Medallion Sculpture association Meeting 1992, Hartford, CT. Left to Right: Beverly Mazze, Eugene Daub, Elizabeth Jones, Cory Gilliland, Leonda Finke, Merlin Szasz, Ira Rezak, Alan Stahl

early age Leonda was exposed to sculpture, such as that of Anna Hyatt Huntington in her own neighborhood, in upper Manhattan's Audubon Terrace, as well as to the riches found in New York's Metropolitan Museum. By the age of 11 she was sketching in museums, taking regular art classes, and soon wandering around commercial galleries (figs. 4–6). Her father was a women's fashion designer and pattern maker and Leonda's own earliest employment involved magazine illustration and fashion layout, tasks which long continued to be her workaday occupation. While attending Arthur Lee's classes at the Art Students League in 1943–44 she had the opportunity, not only to refine what was to be a life-long passion for figural drawing, but to develop a growing interest in sculpture. In an autobiographical statement Leonda emphasized that her personal enthusiastic participation in dance from an early age, which was maintained well into adult life, served to stimulate and facilitate a sensitivity to bodily form and led to her eagerness to study and portray such forms in two and then three dimensions. An early mentor was Chaim

Gross whose instruction in wood carving at the Educational Alliance on New York's Lower East Side resulted in Leonda's earliest sculptural efforts even though he initially disparaged the role of women in this technique (figs. 7–9). However, her art tended to develop ever more independently and, especially as it became home based, her three dimensional sculptures came to be wrought, initially in clay but later predominantly in plaster, with larger models supported by an internal metal armature, and with many ultimately cast via lost wax in bronze.

It would make little sense to review Leonda's medallion art without first touching on her sculpture in the round through which she had earlier earned sustained national prominence. Having married her husband and life-long partner Arnold Finke in 1947 (fig. 10) and moved from New York City to suburban Long Island in 1955, where she gained some personal studio space for the first time in a small private home, she at first continued her wood carving into the 1950s and 1960s. At home, however, in addition to her carvings, sketches



Fig. 6: "Seated Woman XIX" (medium unknown) 1968. (Private collection; photo: Tara Donahue) (size unknown).

Fig. 7: "Kneeling Woman" (black walnut) 1961. (Private collection; photo by David Finn) 46.3 × 20.3 × 33 cm.



Fig. 8: "Bound Woman" (plaster) 1964. (Private collection; photo by David Finn) 15.2 × 10.1 × 5 cm.

Leonda attended during which she was accompanied by her husband, Arnold. She was then in her 60s with a nationally established reputation as a sculptor of large statuary that had already come to be widely displayed in museums and gardens throughout the United States. Several factors seem to have motivated her turn toward the medallic form at this time. She later commented that "(bas) relief sculpture is close to drawing which I love, so I have the best of both worlds". She had by then also become aware, as had other distinguished sculptors, that modern iterations of the medal were no longer expected to be round or rectangular, in other words that the medal might now be construed more broadly, conceived and constructed as small hand-held sculptural forms. This revelation occurred, she said, when "I saw a catalog of international medallic sculpture (and) the most exciting works were made by artists in European countries. They were often abstract, highly innovative and best of all showed no lettering ... intrigued, I quickly made my first medal".

Thus, Leonda's career as a medallic artist, which lasted for some thirty years and resulted in as many medals, was launched. From the beginning she typically avoided the strict confinement of traditionally circular and rectangular medallic formats, preferring to take full advantage of the freedom of expression her own method of modelling and casting afforded. Her

technique often involved vigorously, more or less spontaneously, attacking a formless mass of clay or plaster in order to initiate her medallic sculpture. This resulted in seemingly random cleavages and bold irregularities of outline which Leonda particularly valued as unanticipated eccentricities that served as paths helpful in expressing inner tensions within the medallic forms she was creating, and which somehow reflected her own intense personal emotions. This method, fostering novelty in creation, constituted a choice she deliberately made in contradistinction to the usual sculptural method of a more orderly modelling of figures destined to be confined within the roundel long traditional in medallic art.

On the other hand, Leonda clearly expressed a firm acceptance of two principles that had governed the art of the medal since Renaissance times: firstly, the idea that the two sides of a medal should be made to engage in a dialogue unifying the finished work and, secondly, that however novel the stylistic nuances employed in the creation of any given medal, its ultimate realization ought somehow to retain some loyalty to, some continuity with, earlier traditions of medal making. Thus, that first medal of *Georgia O'Keeffe* (1985) conventionally married a sternly determined portrait of the famed artist and muse on the obverse to an exuberant orchid on the reverse side, a direct citation of one of O'Keeffe's



Fig. 9: "Unbound" (bronze) 1975. (Private collection; photo by David Finn) 61 × 38.1 × 33 cm.

signature art forms. But the irregular outline which highlights the floral motive also serves on the portrait side to suggest something of the unconventionality of O'Keeffe's behavior. Another portrait medal, of Virginia Woolf (1989) (fig. 17), created for the British Art Medal Society, presents a rather melancholic visage of the author. That this work celebrates a literary rather than a graphic artist might have precluded a reverse directly illustrative of this particular author's oeuvre because, in general, Leonda did not favor the use of extensive texts on her medals. Her reverse therefore presents an alert and unashamed nude figure stepping somewhat tentatively into the wider world, presumably out of "a room of her own"—an allusion to one of Woolf's most celebrated works. Leonda also developed a similar theme in *Emerging Woman* (1988) (fig. 18) by contrasting images of her anonymous subject, a woman first constrained by a forest and cramped in introverted posture, but then boldly, frontally naked, emerging on the other side of the medal from both confinements. The choice of an irregularly incised upper medallion outline serves here to suggest the wildness of a natural background while the more conventional circular lower aspect of the medal reflects the more personal aspect of the dialogue. In *Solitude/Loneliness* (1992) (fig. 19) the assertion on both sides of rectangular shapes—both the general outline of the medal as a whole and the pierced iconographic device on obverse and reverse—unites



Fig. 10: Marriage of Leonda Froehlich to Arnold Finke, New York, 1947.

the two sides of the work, assuring a linkage of identity between the two female images who otherwise might have seemed quite different both in size and in spirit. Another work, *Hannah – Her Despair, Her Desire* (1995) (fig. 20), again contrasts differing moods, though here presenting a singular female subject, a known biblical personage. Hannah's despair, recorded in the Book of Samuel as stemming from her childlessness in marriage, is portrayed on the medal's obverse not only by a head-in-hands posture but by a complete covering of her face in shame. The biblical story records that after she became pregnant she turned to God in gratitude, so on the medal's reverse her face is shown both open and upturned as she resumes a normal posture. It is also interesting to see just how the artist has arranged to position a slouching mourner on one side and a radiant fully erect celebrant on the other within a medallion outline identically irregular on both sides. Because her Hebrew name is placed above the seated figure, the despairing Hannah appears more or less centered on all sides thus making the obverse medallion field seem rounder and more confining than it actually is; the emptiness to both sides of the standing figure on the other side, by contrast, allows the reverse face of the medal to convey a more vertical, open, hopeful aspect.

As previously noted, Leonda's statuary, both large and small in scale, focused for the most part on the female



Fig. 11: "Fallen Survivor" (bronze) 1980. (Private collection; photo by David Finn) 25.4 × 19 × 38 cm.



Fig. 12: "Woman Watching" (bronze) 1980. (Private collection; photo by David Finn) 38 × 25.4 × 22.9 cm.



Fig. 13: "Images of a Dark Past" (wood & bronze) 2002. (Private collection; photo by David Finn) 15.2 × 37.5 × 35.5 cm.



Fig. 14: "Emily Dickinson" (bronze) 1964. (Private collection; photo by David Finn) 25 cm.

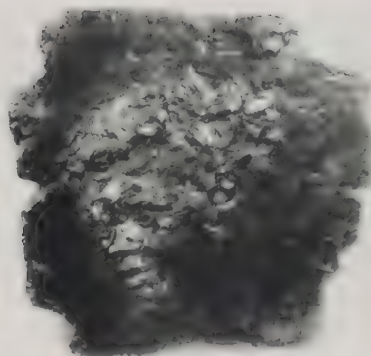


Fig. 15: "Dylan Thomas" (bronze) 1971. 30 cm.

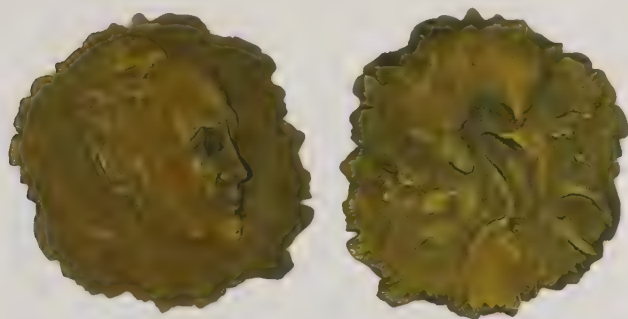


Fig. 16: "Georgia O'Keeffe" (bronze) 1985. obverse and reverse. (Private collection; photo: Tara Donahue) 125 × 120 mm.



Fig. 17: "Virginia Woolf-A Room of One's Own" (bronze), 1989, for the British Art Medal Society (Private collection; photo: Bernard Palais) 94 × 79 mm.

figure; the same is true for her medals, and many other imaginative female-themed examples could readily be shown (figs. 21–26). Nevertheless, a few of her medals depict men, though these seem mostly to have been external commissions rather than the self-initiated art medals of the female types just discussed. The *Max Som Memorial Medal Lectureship in Otolaryngology at Montefiore Medical Center and the Albert Einstein College of Medicine* (1991) (fig. 27) is in many ways characteristic of such institutionally commissioned medals. It features the portrait of an eponymous honoree (1906–1990) on its obverse and bears an incused text naming both the issuing institution and the event, while the graphic reverse represents the nature of the award, depicting a man's hyper-extended neck to symbolize the discipline of head and neck surgery. Room also is provided on this presentation piece to allow for the engraving of the eventual recipient's name. Another medal, this commemorating The Royal Philharmonic Orchestra's 1995–1996 American tour, which also coincided with the 50th Anniversary of its foundation is, somewhat surprisingly, paired with a reverse depicting Leonard Bernstein, who had died in 1990 (fig. 28) (2018, incidentally, marks the centennial of Bernstein's birth). Bernstein is presented as inspired, with head upraised

as he conducts with both hands active; above, charmingly ensconced in a sort of comic-book style thought bubble, are the famous pair of cufflinks that had been gifted by his beloved mentor, Serge Koussevitsky, which Bernstein routinely kissed for good luck before every performance.⁷ The main obverse image is of a casually relaxed nude female figure, representing the Philharmonic's audiences, whose head is inclined toward a bold abstraction of a violin's scroll, evoking classical music. As with most commemoratives, a text is included, here again incused, to specify the *raison d'être* for this issue. A third commissioned medal featuring male figures is Leonda's contribution, *Prodigal Son* (1988) (fig. 29), to the well-known Society of Medalists series. For this medal she rather uncharacteristically chose a basically circular outline, likely out of deference to the traditional format long standard in this established series, which dated back to the 1930s.⁸ But the circle in a sense also serves to help narrate some aspects of this parable's theme, the fundamental structure of a family grouping.

7. I had originally misconstrued the cufflinks as microphones and am indebted to Frances Simmons for correcting my error.

8. For more on the series see D. Alexander. 2010. *American Art Medals, 1909–1995*. New York: American Numismatic Society.

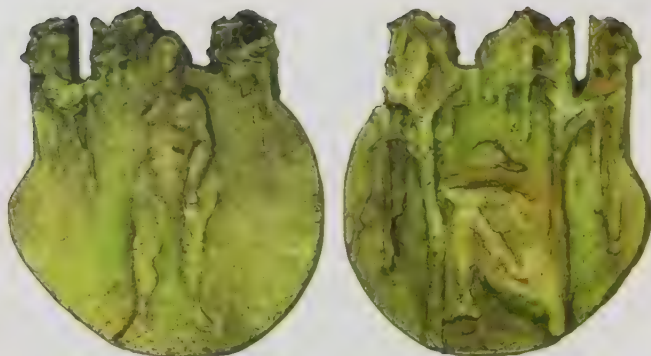


Fig. 18: "Emerging Woman" (bronze) 1988. (Private collection; photo by David Finn) 79 × 92 mm.



Fig. 19: "Solitude-Loneliness" (bronze) 1992. (Private collection; photo: Tara Donahue) 123 × 102 mm.



Fig. 20: "Hannah-Her Despair-Her Desire" 1995. (Private collection; photo: Ira Rezak) 140 × 116 mm.

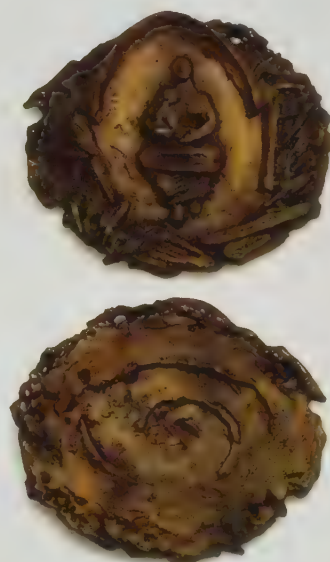


Fig. 21: "Storm-Shelter" (bronze) 1991. obverse. (Private collection; photo: Tara Donahue) 92 × 107 mm.

On the obverse, a father and mother turn in sorrow as their young son exits the medallic boundary representing the family circle and strikes out on his own, while on the reverse the prodigal is welcomed home as a grown man embracing his parents as all return to the circle's center. It seems noteworthy that all the individuals depicted on this particular medal are far more conventional, less contorted, than most of Leonda's human figures, possibly again in conformity with the style of this series, which was traditionally naturalistic. But, this decision may also have been driven by practical considerations for this is the first of only two die-struck medals in Leonda Finke's entire oeuvre, the other being her

Brookgreen Gardens medal (2007) (fig. 30). The artist's model for the Prodigal Son medal, and hence the sculptural process itself, were undoubtedly determined in some degree by the requirements of a mechanical reducing machine relatively intolerant of irregularity of edges and overhangs in the models (fig. 31). Leonda was normally accustomed to designing her medals at their actual size, to be cast rather than struck, so this constraint also meant that for both struck medals, exceptionally, she had to produce a working model at a scale different from the anticipated final size. Many more of Leonda's 25 or so invariably distinctive medals are worthy of illustration and discussion but limitations of space

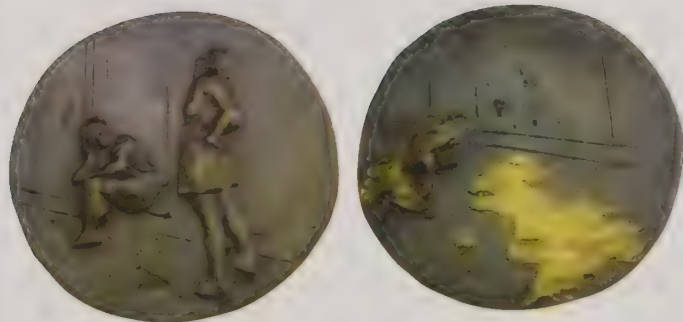


Fig. 22: "The Aiken Taylor Award" (bronze) 2008. obverse.
(Private collection; photo: Tara Donahue) 92 × 114 mm.



Fig. 23: "In Praise of Life Drawing" (bronze) 1992. obverse.
(Private collection; photo: Tara Donahue) 118 × 66 mm.

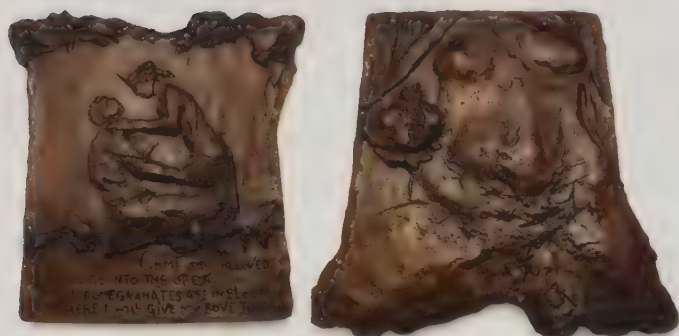


Fig. 24: "Kathe Kollwitz-War No More" (bronze) 2000. obverse.
(Private collection; photo: Tara Donahue) 147 × 75 mm.



Fig. 25: "Song of Songs" (bronze) 1995. obverse. (Private collection;
photo: Tara Donahue) 150 × 147 mm.

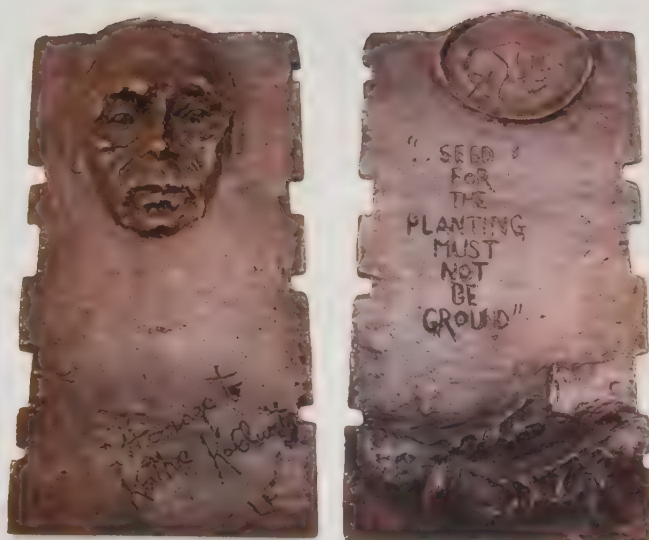


Fig. 26: "Death By Random Gunfire (bronze) 1993. Medals of Dishonor
Series. obverse. (Private collection; photo: Tara Donahue) 126 mm.

Fig. 27: "The Max Som Medal"
(bronze) 1991. (Private collection;
photo: Ira Rezak) 96 × 100 mm.



Fig. 28: "Royal Philharmonic Orchestra-Leonard Bernstein"
(bronze) 1995. (Private collection; photo: Ira Rezak) 90 × 88 mm.



Fig. 29: "Prodigal Son" (bronze) 1988, for the Society of Medalists.
(Private collection; photo: Ira Rezak) 70 mm.



Fig. 30: "Brookgreen Gardens" (bronze) 2007.
(Private collection; photo: Tara Donahue)
90 × 60 mm.



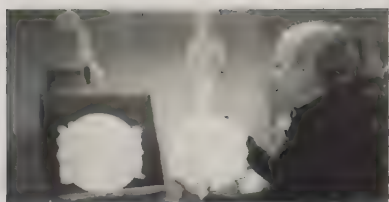


Fig. 31: Leonda Finke with plaster model of "Prodigal Son".

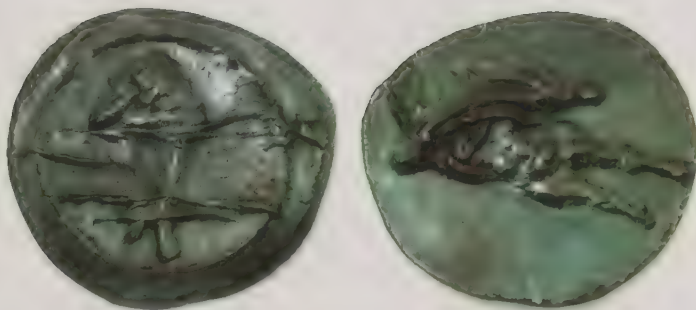


Fig. 32: "Rape-Companion of War" (bronze) 1993. (Private collection; photo: Tara Donahue) 83 × 92 mm.

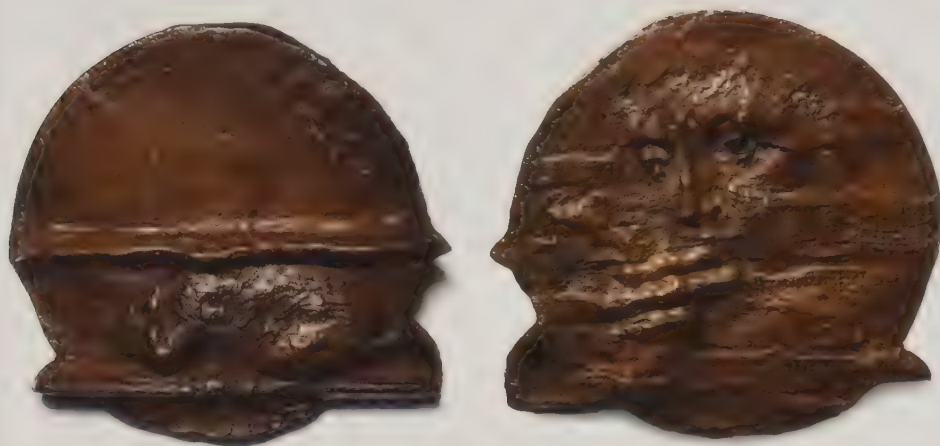


Fig. 33: "Homeless-Nameless" (bronze) 1993. (Private collection; photo: Tara Donahue) 81 × 87 mm.

preclude such a course (figs. 32–33). Her works are to be found in museums and cabinets worldwide, depicted in journals, books and on-line and, fortunately, are still occasionally available for purchase in commercial galleries as well. In conclusion, it bears special emphasis that Leonda Finke, a woman who came from modest beginnings and who neither benefitted from extensive apprenticeships with famous artists nor had the opportunity to travel widely, was able to achieve through her own personal experimentation a distinctively vigorous style as a sculptor and medalist. Deeply committed to a feminist orientation long before it became fashionable, her pride, work ethic and the aggregate of her work incorporates and exemplifies artistry in the dual senses of both skill and aesthetics. It is fair to say that when she passed away in June 2017 at the age of 95, still active artistically, she was recognized as one of the most accomplished American sculptors and medalists of her generation (fig. 34). Irrespective of gender, Leonda Finke, the 45th recipient of the American Numismatic Society's prestigious J. Sanford Saltus Award for outstanding Achievement in the Art of the Medal, has left a distinctive, thoughtful, and challenging oeuvre for all concerned to consider and enjoy.



Fig. 34: Leonda Finke at Chesterwood, Stockbridge, Massachusetts, 2011.

Note: This article is based upon a presentation by the author in May 2018 at the XXXV FIDEM Art Medal Congress in Ottawa, Canada.

COLLECTIONS

Elena Stolyarik

New Acquisitions

During the Spring of 2018, the ANS Coin Cabinet received several notable additions through the generous gifts of our Trustees and other members, and made a number of purchases. From the Society's First Vice President, David Hendin, came a peculiar group of items used as amulets or charms, made from Ptolemaic, Late Roman, and Byzantine coins (figs. 1–4), and a curious square Umayyad copy of a Byzantine coin (fig. 5). In 2002 an assemblage of more than 1,700 bronze prutot of Alexander Jannaeus was found during a survey near Khirbet Mazin on the shore of the Dead Sea, near the Ein Fashka Spring. A few years earlier more than 300,000 coins of identical description were also found near Khirbet Mazin. This area was apparently once a royal dock, and Hanan Eshel and Boaz Zissu have theorized that these are coins cited in rabbinical literature, brought for a ceremony to “nullify” them according to Jewish law, by dropping them into the Dead Sea. Another theory, offered by Hendin himself, simply posits that they were part of a large group of coins being shipped across the Dead Sea, for reasons not yet understood, around the first quarter of the first century BCE. Hendin, a specialist of ancient Judean coins, was asked to inspect, sort, and count a group of some 200,000 of these coins (apparently part of the 300,000 mentioned above). He was allowed to remove several Alexander Jannaeus coins together with three pieces of bronze-casting slag that is almost certainly waste from the minting process, found with multifarious coins near Khirbet Mazin. Now this small group of artifacts has been donated to the ANS to become part of our Judean collection (fig. 6). From David Hendin we also received a puzzling group of nine flat, round, coin-shaped objects possibly made from coins, certainly made using similar technology, of unknown function. All of them were found in the Jerusalem area and purchased over the past 45 years. They seem to occur in contexts of the third to fifth centuries, although this is strictly subjective (fig. 7).

The ANS continues to receive portions of the former Archer M. Huntington collection of the Hispanic Society of America, which was on loan to the ANS from 1946 to 2008. We are very grateful to have received

from the Chairman of the ANS Board of Trustees, Kenneth L. Edlow, a group of 754 coins for the Medieval Department from that collection. This group consists mostly of coins of two kings of Castile and León, Alfonso XI (1313–1350) and Peter (1350–1369). Alfonso XI began his long reign at the age of two; after he came of age he strengthened royal power relative to the nobility until his death of bubonic plague while besieging the Moroccan stronghold of Gibraltar. His son Peter was also a forceful ruler, but he is remembered as Peter the Cruel, for the reputation he was given after he was overthrown in a civil war by his half-brother. A few examples from this donation include a dinero noven of Alfonso XI from the mint of Seville (fig. 8), a piefort with the types of a noven of Alfonso XI from Burgos (fig. 9), a cornado of Alfonso XI from Cuenca (fig. 10), a cornado of Alfonso XI from Murcia (fig. 11), a dinero of Alfonso XI from Seville (fig. 12), a cornado of Peter from Burgos (fig. 13), a noven of Peter from Seville (fig. 14), and a real of Peter from Burgos (fig. 15). A number of the coins in this donation can be traced to a hoard published in ANS Museum Notes (vol. 33, 1988) by James Todesca.

Another notable gift from the former collection of Archer M. Huntington, also from Kenneth Edlow, is a group of 51 medals of Admiral Vernon, crafted in England in the period 1739–1741. In the early eighteenth century Spain ruled most of Latin America and restricted foreign trade with the Spanish colonies. Spanish enforcement of laws against smuggling caused tensions with British merchants, and thus starting the War of Jenkins' Ear (1739–1748). Edward Vernon persuaded the British Parliament that he could take Portobelo, a fortified port in what is now Panama, where Spanish gold and silver mined from Peru and elsewhere was collected and shipped, with only six ships. He was placed in command of a squadron and successfully captured Portobelo in November 1739. The Porto Bello medals were issued in celebration of Admiral Vernon's notable victory, and were popular souvenirs among the general public of England (figs. 16–18). Another small raid on Chagres was equally successful, commemorated in the Fort Chagres medals (fig. 19). Vernon then assembled a larger expeditionary force for an attack

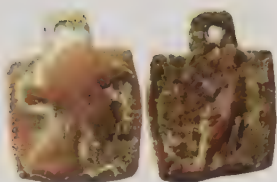


Fig. 1: Ptolemaic coin made into an amulet or charm.
(ANS 2018.13.1, gift of David Hendin) 20 × 15 mm (images enlarged).



Figs. 2-3: Late Roman bronze coins on chain, used as an amulet or charm. (ANS 2018.13.2-3, gift of David Hendin) 25 mm; 17 mm.

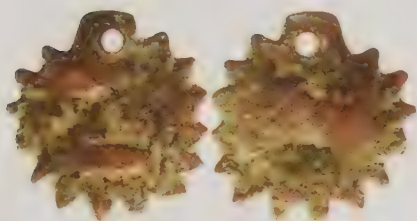


Fig. 4: Byzantine coin made into an amulet or charm.
(ANS 2018.13.4, gift of David Hendin) 27 mm.

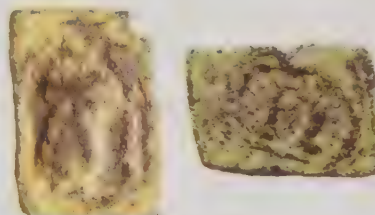


Fig. 5: Unusual Square Umayyad copy of Byzantine coin.
(ANS 2018.13.5, gift of David Hendin) 12 × 16 mm (images enlarged).



Fig. 6: Group of seven coins of Alexander Jannaeus coins together
with three bronze casting slags from the minting process.
(ANS 2018.13.8-17, gift of David Hendin) 12-15 mm; 30-35 mm
(images enlarged).



Fig. 7: Group of nine flat, round coin-shaped objects possibly made from coins (ANS 2018.13.18–26, gift of David Hendin) 25–30 mm (images enlarged).

on Cartagena in what is now Colombia. This force set out with more than fifty warships and 12,000 soldiers from England and the American colonies. After a success at one of Cartagena's outlying forts, Vernon sent home a premature report of victory. However, as the futile campaign dragged on, many of his troops died of disease, and eventually Vernon had to abandon the campaign. Among the American survivors was Captain Lawrence Washington, half-brother of George Washington, who went on to name his home Mount Vernon after Admiral Vernon. However, before the news of the campaign's failure became known in England, medals celebrating a nonexistent victory had been struck. Some of them even show the defending governor of Cartagena, Don Blas de Lezo, on both knees proffering his sword to Admiral Vernon (fig. 20). Another example among our new Admiral Vernon medals is a rare piece bearing images of three of the

British commanders on the obverse—Vice Admiral Edward Vernon, the commander-in-chief; Brigadier General Thomas Wentworth, commander of land troops; and Commodore Richard Lestock, one of the naval commanders—and a map of the battle at one of Cartagena's forts on the reverse (fig. 21). Edlow's gift of Admiral Vernon medals greatly increases the completeness and quality of the ANS collection of these historical artifacts, known to numismatists from the comprehensive study *Medallic Portraits of Admiral Vernon* (2010), by the ANS Fellow and Honorary Trustee, John Adams, and the Argentine numismatist Dr. Fernando Chao, with the collaboration of Anne E. Bentley, curator at the Massachusetts Historical Society.

Through a donation from our Finnish colleague Tuukka Talvio, the ANS received an interesting and

welcome new specimen to our collection of medals commemorating famous numismatists (fig. 22). This medal, issued by the Finnish Numismatic Society and designed by the Finnish sculptor Ester "Essi" Renvall (1911–1979), commemorates the world-famous numismatist Lauri O. Th. Tudeer (1888–1955). Tudeer was librarian and adjunct professor of Greek philology at the University of Helsinki from 1916 to 1933. In the 1940s he became a professor and later a superintendent of the University of Helsinki until 1954. Lauri Tudeer is well known for his die study of Syracusan tetradrachms, published in 1913 (*Tetradrachmenprägung von Syrakus in der Periode der signierenden Künstler*). His work has been the fundamental basis for all further research on the topic, including the recent ANS publication *Coins, Artists, and Tyrants: Syracuse in the Time of the Peloponnesian War* (Numismatic Studies 33, 2017) by Wolfgang R. Fischer-Bossert.

The ANS was privileged to receive a large collection of plaster models from the Marcel Jovine estate, representing a broad range of Jovine's work. A distinguished Italian-American sculptor, Jovine is known to numismatists as the designer of two \$5 commemorative coins issued by the United States Mint, one in 1980 for the XIII Olympic Games in Lake Placid and the second in 1987 in for the U.S. Constitution Bicentennial. He also designed and engraved numerous historical, commemorative, and fine art medals produced by the Medallic Art Company from the 1970s to the 1990s, including the ANS's 125th Anniversary Medal in 1983. The plasters include studies for the commemorative coins, medallic tableaux representing Leonardo's Creation, the evolution of man, medieval cavalcades, and the Boston Tea Party, to name just a few. The widely varied donation includes 245 objects in all. They have been catalogued by Dr. Eric Krauss, Curatorial Associate for United States numismatics, and Abram Morris, a volunteer intern currently completing his junior year at School of the Future High School (fig. 23).

The ANS acquired a significant addition to its collection of World War I medals through purchase from Münzen und Medaillen Auction 46, February 15–16, 2018. Two uniface lead plaquettes, signed SR, depict the prisoner-of-war camp at Berezovka on Lake Baikal in eastern Siberia (fig. 24). One of them shows a guard with bayonet in front of the camp and a four-line inscription quoting Schiller's "Die Jungfrau von Orleans": NICHT HOFFNUNG WAR ZU SIEGEN NOCH ZU FLIEHN... KRIEGSGEFANGENLAGER BERESOWKA, SIBIRIEN ("no hope of victory or flight...prisoner-of-war camp Berezovka, Siberia") (fig. 25). As World War I became a long war of attrition, Russia began to detain growing numbers



Fig. 8: Spain. Castile and León. Alfonso XI (1320–1350). Seville mint. Billon dinero noven. Ex Archer Huntington collection (HSA 1001.1.28076). (ANS 2018.11.139, gift of Kenneth Edlow) 19 mm.

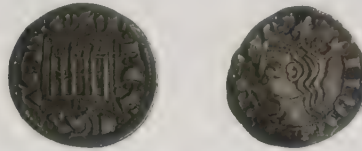


Fig. 9: Spain. Castile and León. Alfonso XI (1320–1350). Burgos mint. Billon dinero noven. Ex Archer Huntington collection (HSA 1001.1.28268). (ANS 2018.11.227, gift of Kenneth Edlow) 20 mm.



Fig. 10: Spain. Castile and León. Alfonso XI (1320–1350). Cuenca mint. Billon cornado. Ex Archer Huntington collection (HSA 1001.1.1813). (ANS 2018.11.370, gift of Kenneth Edlow) 20 mm.

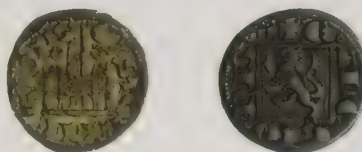


Fig. 11: Spain. Castile and León. Alfonso XI (1320–1350). Murcia mint. Billon cornado. Ex Archer Huntington collection (HSA 1001.1.17287). (ANS 2018.11.483, gift of Kenneth Edlow) 19 mm.



Fig. 12: Spain. Castile and León. Alfonso XI (1320–1350). Seville mint. Billon denaro. Ex Archer Huntington collection (HSA 1001.57.1883). (ANS 2018.11.688, gift of Kenneth Edlow) 19 mm.

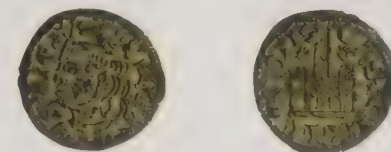


Fig. 13: Spain. Castile and León. Peter I (1350–1369). Burgos mint. Billon cornado. Ex Archer Huntington collection (HSA 1001.57.1913). (ANS 2018.11.738, gift of Kenneth Edlow) 19 mm.



Fig. 14: Spain. Castile and León. Peter I (1350–1369). Seville mint. Billon noven. Ex Archer Huntington collection (HSA 1001.1.17339). (ANS 2018.11.753, gift of Kenneth Edlow) 18 mm.



Fig. 15: Spain. Castile and León. Peter I (1350–1369). Burgos mint. Silver real. Ex Archer Huntington collection (HSA 1001.57.1889). (ANS 2018.11.754, gift of Kenneth Edlow) 25 mm.



Fig. 16: Great Britain. Bronze medal commemorating the capture of Portobelo in 1739 by Admiral Edward Vernon (1684–1757). Ex Archer Huntington collection (HSA 1001.57.5833). (ANS 2018.12.1, gift of Kenneth Edlow) 38 mm.



Fig. 17: Great Britain. Bronze medal commemorating the capture of Portobelo in 1739 by Admiral Edward Vernon (1684–1757). Ex Archer Huntington collection (HSA 1001.57.5834). (ANS 2018.12.2, gift of Kenneth Edlow) 38 mm.

of soldiers from Germany and Austria-Hungary. The new camps in Siberia, such as Krasnoyarsk, Sretensk, Nikolsk Ussurisk, as well as Beresovka, at times housed 25,000 to 35,000 captives. The Russian state saw these prisoners of war as a workforce that could benefit the war economy of the country, using them as laborers to construct canals and railroads. Life in the camps was extremely rough, and the appalling living and working conditions led to many cases of scurvy, malaria, and typhus. Conditions in the camps worsened with the Russian revolution, and the Civil War complicated the process of repatriation. A number of prisoners-of-war joined rival groups during the Russian Civil War conflict (1918–1921) in which the Red Army defended the Bolshevik government against various Russian and interventionist anti-Bolshevik forces. In 1921, when the Civil War ended and the camps were finally dissolved, close to 500,000 prisoners of war were still in Russia, the last of them being repatriated only in 1922.

Current Exhibition

The Getty Villa in Los Angeles, California, is a museum dedicated to the cultures of the ancient Mediterranean world. On April 18, after three years of work, the galleries of the Villa were reopened with an entirely new arrangement of the collection, offering a new journey through ancient Greek, Roman, and Etruscan art in its cultural and historical context. The new exhibit brings small items like coins, jewelry, and intaglios together with larger pieces such as statues and vases to help the visitor explore styles, subjects, and ways of making art. The backboards for small objects like coins have been angled slightly, so that each item catches the light from above. The museum also uses iPad displays so that visitors can select an individual object, zoom in to see details, flip coins to see both sides, and read a more detailed description than a normal label would allow (figs. 26–27). The ANS is pleased to be part of such an exquisite exhibition. The Society's staff and our Executive Director, Dr. Ute Wartenberg Kagan, worked closely with the Getty's Senior Curator of Antiquities, Dr. Jeffrey Spier, to select ANS coins for display. Among this group are an electrum coin of Lydian Sardes (fig. 28) and a gold stater of Croesus (fig. 29), as well as silver coins of Athens (fig. 30), Macedonian Mende (fig. 31), and Elis Olympia (fig. 32). A splendid group of Sicilian coins of the fifth century BCE includes a silver tetradrachm of Syracuse signed by Kimon (fig. 33), another signed by Phrygillos (fig. 34), and a silver tetradrachm of Agrigentum (fig. 35). The ANS coins in the Hellenistic gallery include gold coinage of Ptolemaic Egypt (figs. 36–37), a Bithynian mint Cius issue of Lysimachus tetradrachm (fig. 38), and a



Fig. 18: Great Britain. Silver framed medal commemorating the capture of Portobelo in 1739 by Admiral Edward Vernon (1684–1757). Ex Archer Huntington collection (HSA 1001.57.5838). (ANS 2018.12.6, gift of Kenneth Edlow) 38 mm.



Fig. 19: Great Britain. Bronze medal commemorating the capture of Fort Chagre by Admiral Edward Vernon (1684–1757). Ex Archer Huntington collection (HSA 1001.57.5857). (ANS 2018.12.25, gift of Kenneth Edlow) 37 mm.



Fig. 20: Great Britain. Bronze medal commemorating the siege of Cartagena in 1741. Ironically this medal celebrating a nonexistent victory of Admiral Edward Vernon (1684–1757). Ex Archer Huntington collection (HSA 1001.57.5877). (ANS 2018.12.45, gift of Kenneth Edlow) 37 mm.



Fig. 21: Great Britain. Bronze medal commemorating the siege of Cartagena in 1741 with the images of three British commanders- Vice Admiral Edward Vernon, the commander-in-chief; Brigadier General Thomas Wentworth, commander of land troops; and Commodore Richard Lestock, one of the naval commanders. Ex Archer Huntington collection (HSA 1001.57.5882). (ANS 2018.12.51, gift of Kenneth Edlow) 38 mm.



Fig. 22: Finland. Finnish Numismatic Society. Bronze medal of Lauri O.Th. Tudeer (1888–1955), by Essi Renvall. (ANS 2018.9.1, gift of Tuukka Talvio) 55 mm.

Fig. 23: Eric Krauss, Curatorial Associate for United States collection, and Abram Morris, a volunteer intern organizing the ANS new collection of plaster models from the Marcel Jovine estate.



Fig. 24: Germany. World War I (1914–1918). One-side lead commemorative plaque. Prisoner-of-war camp at Berezovka on Lake Baikal in eastern Siberia. (ANS 2018.10.1, purchase) 38 × 55 mm (image enlarged).



Fig. 25: Germany. World War I (1914–1918). One-side lead commemorative plaque. Prisoner-of-war camp at Berezovka on Lake Baikal in eastern Siberia showing a guard with bayonet in front of the camp. (ANS 2018.10.2, purchase) 55 × 38 mm.



Fig. 26: The exhibition hall featuring the ANS coins on display at the Getty Villa of the J. Paul Getty Museum, Pacific Palisades, California.



Figs. 26-27: The exhibition hall featuring the ANS coins on display at the Getty Villa of the J. Paul Getty Museum, Pacific Palisades, California.



Fig. 28: Lydia. Sardes. Electrum 1/3 stater. 600–500 BCE.
(ANS 1944.100.48851, bequest of E.T. Newell) 12 mm.



Fig. 29: Lydia. Sardes. Gold stater of Croesus. 561–546 BCE.
(ANS 1967.152.473, bequest of Adra M. Newell) 17 mm.

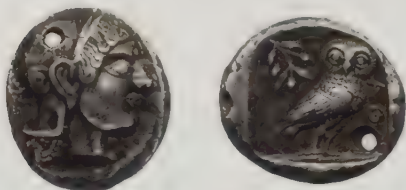


Fig. 30: Attica. Athens. Silver tetradrachm. 525–500 BCE.
(ANS 1941.153.496, bequest of W. Gedney Beatty) 25 mm.



Fig. 31: Macedon. Mende. Silver tetradrachm. 430–410 BCE.
(ANS 1967.152.167, bequest of Adra M. Newell) 26 mm.



Fig. 32: Elis. Olympia. Silver stater. 5th century BCE. (ANS 1960.176.22,
gift of Burton Y. Berry) 20.5 mm.

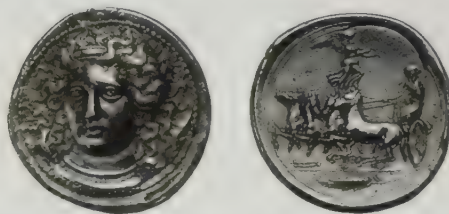


Fig. 33: Sicily. Syracuse. Silver tetradrachm, signed by Kimon. 5th
century BCE. (ANS 1997.9.56, bequest of John D. Leggett, Jr.) 28 mm.



Fig. 34: Sicily. Syracuse. Silver tetradrachm, signed by Phrygillos. 5th
century BCE. (ANS 1997.9.43, bequest of John D. Leggett, Jr.) 28 mm.



Fig. 35: Sicily. Agrigentum. Silver tetradrachm. 415–406 BCE.
(ANS 1997.9.86, bequest of John D. Leggett, Jr.) 26 mm.



Fig. 36: Egypt. Alexandria. Gold pentadrachm. Ptolemy I
(305–285 BCE). (ANS 1964.79.57, gift of Horace W. Havemeyer,
and Horace W. Havemeyer, Jr.) 32 mm.



Fig. 37: Egypt. Alexandria. Gold decadrachm. Berenice II
(246–221 BCE). (ANS 1967.152.562, bequest of Adra M. Newell)
33 mm.



Fig. 38: Bithynia. Cius. Silver tetradrachm. Lysimachus (288–281 BCE). (ANS 1967.152.438, bequest of Adra M. Newell) 33 mm.



Fig. 39: Mysia. Pergamon. Silver tetradrachm. Philetairos (282–263 BCE) with the image of Seleucus I. (ANS 1967.152.413, bequest of Adra M. Newell) 30 mm.



Fig. 40: Roman Empire. Gold medallion (equivalent to 10 aurei). Trier mint, Diocletian and Galerius Caesar/Maximian and Constantius Caesar. 293–294 CE. (ANS 1967.153.38, bequest of Adra M. Newell) 43 mm.

silver coin of Philetairos of Pergamon with the image of Seleucus I (fig. 39). On the Roman side visitors will be able to see a 10-aurei medallion of historical and artistic importance struck in Trier, with realistic portraits of Emperor Diocletian and Galerius Caesar on the obverse and Emperor Maximian and Constantius Caesar on the reverse (fig. 40). This remarkable medallion celebrates the tetrarchy established by Diocletian in 293 CE to promote the idea of shared authority and partnership. It was found in 1922, along with over four hundred Roman coins, in the famous Arras hoard in northern France, which closed around 315 CE. This medallion as well as all the other ANS objects in the new Getty Villa exhibition will be a valuable landmark in one of the world's leading art museums for years to come.

NEWS

64th Eric P. Newman Summer Graduate Seminar in Numismatics

Between 4 June and 27 July, the ANS held the 64th Eric P. Newman Summer Graduate Seminar in Numismatics under the direction of Dr. Peter van Alfen. The Visiting Scholar was Prof. Mariangela Puglisi of the University of Messina in Sicily, Italy. In addition to sessions taught by staff members Dr. Gilles Bransbourg, Dr. Lucia Carbone, David Hill, Andrew Reinhard, Alan Roche, and David Yoon, sessions were also taught by former staff members Robert Hoge, Michael Bates, Peter Donovan, and volunteer Frederick "Ted" Withington. Guest speakers included Dr. Paul Keyser, and Dr. François Velde of the Federal Reserve Bank of Chicago. This year's eight students included: Hayley Barnett, a PhD candidate in Classics at the University of Texas at Austin who worked on a die study of the coinage of Amestratos in Sicily; Steven Burges, a PhD

candidate in Art History from Boston University, who worked on a study of the funeral pyres that appear on the coinages of Antoninus Pius; John Daukas, a PhD candidate in History at the University of California, Berkeley, who considered the problem of the coinage of Samian-controlled Zankle in Archaic Sicily; Nicole Inglot, an MA candidate in Classical Archaeology at the University of British Columbia, who looked at the iconography on the coinages of the Byzantine rulers Constantine VI and Irene; Dr. Mark Pyzyk of Stanford University, who studied engravers and their networks in archaic and classical Greek coinage; Denise Wilding, a PhD candidate in Classics at the University of Warwick in England, who conducted a study of the tokens from Roman-period Egypt; Peter Shi, a PhD candidate in Classics at Stanford University, who studied the coinage of Heraclius in Egypt; and Basia Zajac, a PhD candidate in Ancient History at the Jagiellonian University



The 2018 class photo shot by Alan Roche. Left to right: Basia Zajac, Nicole Inglot, John Daukas, Mark Pyzyk, Mariangela Puglisi, Peter Shi, Hayley Barnett, Denise Wilding, Steven Burges.



Ute Wartenberg Kagan, Peter van Alfen and students present the Eric P. Newman medal to Prof. Mariangela Puglisis (center).

in Krakow, Poland, who studied the denominational systems of the coinages of the Conventus in Roman Asia Minor.

Additional information on the Seminar can be found at numismatics.org/seminar.

Major Gifts

The Endowment for the Curator of Medieval and Renaissance Numismatics this year received a major push from an anonymous donor. That gift joined another large donation from Dr. Howard Minners, who started this endowment four years ago with a \$100,000 donation. Thanks to their generosity, and that of a number of other donors, the endowment has now grown to more than \$420,000. We are working to raise a full endowment of \$2,000,000 for this curatorial position and to help strengthen research and publications in early European numismatics.

Other significant gifts received this year have helped move the bar on the **Campaign to Endow the Chair of the Executive Director**, with major support coming in from auctions of items given to the ANS for this purpose. Mr. Stanley DeForest Scott's donation from 2013, placed in a number of auctions this past year, has now realized more than \$78,500 for the campaign, and a unique necklace consigned to the ANS and auctioned at the Society's 2018 Gala realized an additional \$45,000. Gifts of stock and cash bring the total received so far for this year alone to \$246,100.

To date we have raised approximately 35% of our \$4 million goal.

We are very grateful to the **Eric P. Newman Numismatic Education Society** for a generous grant toward the permanent endowment fund of the Eric P. Newman Graduate Summer Seminar. Since the early 1950s the American Numismatic Society has offered an intense eight-week-long summer course in numismatics to select graduate students. Always interested in numismatic education, Eric P. Newman generously funded a lifetime endowment of the ANS's Summer Seminar, a unanimous gift that has allowed the ANS to continue to offer the Seminar every year. Following Mr. Newman's passing in November 2017 at the age of 106, the ANS received word that, per his request, the Eric P. Newman Numismatic Education Society was donating an additional \$50,000 to the Seminar's endowment fund to be used to enhance the stipend of the Visiting Scholar, always a renowned numismatic scholar invited to assist in teaching the Seminar.

To further acknowledge Mr. Newman's contributions to the ANS's premiere educational program, we have renamed the Scholar's title in his honor. The first Eric P. Newman Visiting Scholar, who guided the studies of the 64th Summer Seminar students this year, is Prof. Mariangela Puglisi of the University of Messina in Sicily. She is also the first recipient of the Newman Visiting Scholar medal. The presentation of the medal to Prof. Puglisi took place during a special ceremony at the ANS on July 27, 2018. Executive Director Ute

Wartenberg remarked, "We are so grateful to Eric's children, Andy Newman and Linda N. Schapiro, for their continued generosity for the Summer Seminar and numismatics in general."

New Library Volunteers

We are happy to have had the help of two new volunteer interns in the ANS Library.

Tami Chen is a graduate student at the Pratt Institute School of Information who is helping us out while



Tami Chen

at the same time learning about cataloging, indexing, and library classification. She is a Stony Brook University graduate with a background in human resources and medical office work. She has been working on a wide variety of projects, including the straightening out of classification inconsistencies, rearranging books in the library's ANS Publications section, indexing journals, and cataloging rare books dating back to the 1600s.

Chelsea Fritz has also been helping out with the cataloging of rare books and other library materials. She, too, is a student at Pratt working toward a master's degree in library and information science. Chelsea has a bachelor's degree from Pace University in art history and a master's degree in museum and gallery studies from Kingston University, London. In addition to her art world experiences at De Veres Art Auction in Dublin and at the Guggenheim and galleries in New York, she also comes to the ANS with some background in the numismatic world, having worked for Atlas Numismatics in Brooklyn since



Chelsea Fritz

January 2017.

Money Talks

This fall the ANS will continue with its popular "Money Talks: Numismatic Conversations," a series of open discussions and informative lectures on a variety of topics led by experts in the field. Upcoming talks include:

Judean Coinage and Early Christianity

David Hendin

September 20, 2018

Collecting Byzantine Coins

Donald Squires

October 13, 2018

Preserving US Medallion Art Heritage

Ute Wartenberg and Peter van Alfen

November 17, 2018

Wine & Coins

Gilles Bransbourg and Alex Conison

December 8, 2018

For more information on the series and these individual talks, see the ANS website or call Emma Pratte at 212-571-4470 ext. 117.

Obituaries



John Whitney Walter (1934–2018)

The American Numismatic Society mourns the loss of Life Fellow and former Trustee John Whitney Walter.

The Honorable John Whitney Walter passed away on January 5, 2018, after a year-long battle against cancer. John was well-known and admired in the numismatic community, not least for his widespread expertise: he was a specialist in early U.S. coins, error coins, and federal and national currency; he was also a specialist in ancient Greek, Roman imperial, English hammered, and medieval siege coinage. An active philanthropist, he in 1998 donated to the Smithsonian's National Numismatic Collection the only known complete five coin type set of Greek coins by the Demareteion Master engraver. John was also an active exhibitor at many ANA conventions, where he won three First Place and four People's Choice awards for his exhibits of U.S. coins and currency.

Born in 1934, he received a B.S. degree from Norwich University and an M.B.A. from Columbia before going on to a career designing and implementing security, telephone, TV, audio, computer and building management systems. He joined the ANS in 1996, and in 2000 he became a Fellow and member of the Board of Trustees, where he served as First V.P. and Chairman of the Society's Building Committee for the ANS's downtown headquarters building on Williams Street in lower Manhattan. In that role his responsibilities were immense, for he oversaw the implementation of the entire renovation project of the building, into which the Society moved in 2004.

A renowned collector with a diverse range of numismatic interests, John Walter was perhaps best known for his great collection of United States Coinage of 1796, which was sold at auction by Stack's in May

of 1999. Prior to that sale, in 1990, he sold his Gold Roman Collection titled "Unique Complete Series Men of Rome The Golden Military Years Lucius Sulla to Severus Alexander 82 B.C. – 235 A.D."

In between undergraduate and graduate studies, John served two years in the army as a second lieutenant and was stationed during non-war time in Heidelberg, Germany. In the 1970s John worked for Teleprompter and then began his own company, National Security Systems, which produced and installed alarm systems using the liquid foil window striping patented by him along with the security panel and system from his design. A nephew of Fred Trump, President Trump's father, John worked with the Trump Organization throughout the years on a variety of hotels and apartment buildings in New York City, Las Vegas, and Atlantic City, while still running National Security Systems.

In addition, John's life of service benefited the greater Manhasset community, where he lived with his wife, Joan, and where they raised their three daughters. He was the mayor of Flower Hill for eight years and served on various Village committees, striving to make a difference in his community through the instrument of local government.

John's contributions to the world of numismatics, and to the wider world too, were large and long-lasting, and he will be sorely missed by his many friends and colleagues at the Society.



Vasiliki Penna (1951–2018)

Vasiliki Penna, née Athanassopoulou, was born in Kyparissia (Peloponnese) in 1951. She studied Archaeology and History of Art at the Aristotle University of Thessaloniki and received in 1991 her DPhil from the University of Oxford, UK, Wolfson College, where she studied with a scholarship from the Onassis Foundation (Dissertation title: Byzantine Monetary Affairs

during the 8th, 9th, 10th, and 11th centuries, supervisor D. M. Metcalf, examiners Cécile Morrisson and Bryan Ward-Perkins). It provided the core of an important article “Life in Byzantine Peloponnese: The numismatic evidence (8th–12th c)”, in *Μνήμη Martin Jessop Price* (Athens, 1996).

For 23 years (1974–1998) she served in the Archaeological Service of the Hellenic Ministry of Culture, in Eastern Macedonia and Thrace, in the islands of Northeastern Aegean (Chios, Lesbos, Lemnos) and in the Numismatic Museum, Athens, where in 1994 she was appointed as a Deputy Director. During her tenure in the Archaeological Service she participated in excavations, reconstructions, museological assignments, as well as in research programmes and in the organization of scientific conferences. In 1997–1998 she served as vice-president of the Association of Greek Archaeologists.

She taught Byzantine Numismatics (1991–2005, 2011–2014, 2016–2018) for the “Historical Sciences Seminar” and gave several lectures for the “Nikos Oikonomides Postgraduate Seminar”, both organized by the National Hellenic Research Foundation (EIE). She also gave a series of seminars and lectures at the Universities of Oxford, Athens, Ioannina and Corfu. She taught Byzantine History and Art (1998–2006) in acknowledged exchange programmes in public universities of the United States (Penn State University, AHA, UCLA). She cooperated with the Open University of Greece as an academic supervisor, a reviewer, and the writer of *Byzantium and Hellenism and Public and Private Life in Byzantine and Postbyzantine World*. She also lectured on the theme “Byzantine and Western World” at the same institution (2000–2004). Furthermore, she was a member of PhD examination committees in the Universities of Oxford and Sorbonne.

In 2003 she started teaching at the Department of History, Archaeology and Cultural Heritage Management of the University of the Peloponnese (Kalamata); in 2006 she was appointed Assistant Professor in Byzantine History, Numismatics and Sigillography and by 2017 she became full Professor.

Her research and tutorial activities were centered on the economic and numismatic history of Byzantium, on aspects of historical geography and local history (particularly employing numismatic and sigillographic evidence), as well as on Byzantine prosopography, society and institutions. She was also interested in the economic and numismatic history of ancient Greece and in the history of money through the ages. She organized exhibitions both in Greece (Benaki Museum,

Gennadeion, Bank of Greece Athens; Tellogleion, Thessaloniki) and abroad (Smithsonian Institution, Washington, DC; Kunsthistorisches Museum, Vienna; Fondation Martin Bodmer, Geneva; Pushkin State Museum of Fine Arts, Moscow), in collaboration with the KIKPE Foundation, aiming at the promotion of numismatics and of monetary history as products of cultural heritage.

She was Visiting Senior Research Fellow in the Department of Byzantine and Modern Greek Studies at King's College (London) for three academic years (2009–2013). She was invited at Dumbarton Oaks (Washington, DC) to chair and teach together with Dr. Eric McGeer, the Byzantine Coins and Seals Summer Program 2015.

She published three monographs and more than sixty-five papers in Greek and international scientific journals, while she also edited five collective volumes; she edited and co-authored the *Sylloge Nummorum Graecorum. Greece 7: The KIKPE Collection of Bronze Coins, Vol. I*, Athens: Academy of Athens, 2012. She was also associated with the Foundation for Social and Cultural Affairs / KIKPE as its Advisor for the Numismatic Collection from 2003 through 2018. She took part in many scientific conferences in Greece and abroad and she gave a great number of lectures over the years.

Vasso Penna was a hard-working scholar with a great knack for numismatics. A few years ago Paul Magdalino (University of St. Andrews – Koç University) noted that “[w]ith the passing of Philip Grierson and Michael Hendy, and the retirement of Michael Metcalf and Cécile Morrisson, Vasso Penna is the most senior and distinguished Byzantine numismatist still in academic employment” (*per litteras*, April 2013).

After fighting against illness over the last three years, Vasso Penna passed away on May 17, 2018. She is greatly missed by her family, friends, students, and colleagues.

Nominations:

Below are the nominations for Trustees, Officers and Fellows. All ANS Fellows (currently 214 out of a possible 225) are invited to vote for the nominated Trustees at the ANS Annual Meeting on October 20, 2018. Nominations were posted online in late July. Pursuant to Article V, Section 12(b) of the ANS By-laws "... At any time prior to sixty (60) days before the Annual Meeting, additional nominations for positions as Fellows, Trustees and Officers and Honorary Life Fellows to be voted on at such Annual Meeting may be submitted in writing to the Executive Director by at least ten (10) Fellows. The Executive Director shall include in the notice of the Annual Meeting the report of the Nominating and Governance Committee and also a complete list of any other nominations duly filed. No nominations shall be made from the floor at the Annual Meeting or at any other meeting, except upon the unanimous consent of the Fellows in attendance":

The Nominating and Governance Committee, pursuant to Art. V Sec. 12 of the ANS By-Laws approved for publication all of the nominees as follows:

The following Trustee candidates have been nominated for a three-year term (until the relevant annual meeting of Fellows in 2021, and until his or her successor shall have been elected and qualified), for vote by the Fellows of the Society:

(5) Nominees for re-election

Mr. Joel R. Anderson, of Florence, AL, has been a member of the ANS since 2005, is one of the founding members of the Augustus B. Sage Society and was first elected to the Board of Trustees in 2006. He is a major donor to the Society and contributes to the ANS annual appeals, galas, and special funds, including the Hudson Square Building Fund, and the Campaign to Endow the Chair of the Executive Director. He has served as a director and chairman of several boards in his community and has been recognized for his support of many civic and humanitarian organizations. In 2009 the ANS Board Room was named in honor of The Anderson Family.

Prof. Jere L. Bacharach, of Seattle, WA, joined the ANS in 1966, was elected Fellow in 1981, and served on the Board of Trustees with only a brief interruption since 1993. He is Professor Emeritus of Middle East History, the University of Washington, Seattle. A specialist in medieval Islamic history, he was a co-winner of the Royal Numismatic Society's Samir Shamma Book Prize in 2007 for his book *Islamic History through Coins*. Twice he was a Samir Shamma Fellow in Islamic numismatics and epigraphy at Oxford University. He

is also the co-author of the electronic database of 6,500 Islamic numismatic items at enl.numismatics.org and was a presenter at a recent ANS Money Talks lecture on how to read Arabic on coins. He divides his time between Cairo, Egypt and Seattle, WA.

Mr. Jeroen de Wilde, of The Hague, Netherlands, joined the ANS as a Foreign Associate in 2012, and was elected to the Board in 2015. He has a PhD-c from the University of Groningen in complexity in economics, specifically on the formation of monetary unions. Both an academic and IT entrepreneur, he is a guest curator to the Allard Pierson Museum for archeology and assists the curator on coins and medals at the Rijksmuseum, both museums in Amsterdam.

Mr. Kenneth Lewis Edlow, of New York, NY, became a member in 1972, a Life Member in 1996, was elected a Fellow of the Society in 1991, and is one of the founding members of the Augustus B. Sage Society. A graduate of the Wharton School of the University of Pennsylvania, Mr. Edlow was with Bear Stearns & Co. from 1969–2008, serving as Corporate Secretary from 1987. Mr. Edlow has been on various philanthropic boards and committees. Elected to the ANS Board of Trustees in 1993, he has served on several committees, and held the position of Treasurer from 2000–2004, and again 2016–present. In 2010 he was elected Chairman of the Board, a position he still holds. In 2015 he also became Assistant Secretary of the ANS, and now serves as a full-time volunteer. For his generous contributions to the ANS programs, galas, appeals, and funds, in 2009 the Curatorial Department was named by the Edlow Family in memory of Ken's father, numismatist Ellis Edlow. He and his wife Mary have been married for 48 years. They have two children and three grandchildren.

Mr. Sydney F. Martin, of Doylestown, PA, has been a member of ANS since 1997, a Life Associate since 2002, was elected as a Fellow in 2009, and is one of the founding members of the Augustus B. Sage Society. Elected to the Board of Trustees in 2005, Mr. Martin served as Treasurer from 2009–2012 and Board President since 2012. After earning both a bachelor's and master's degree from the Massachusetts Institute of Technology, Mr. Martin worked for a defense company until 1988 when he founded his own defense-oriented firm, Sytex, serving as president and CEO of The Sytex Group, Inc. (TSGI) until its sale to Lockheed-Martin in 2005. As part of the sale he retained control of a high-tech, defense subsidiary, Macaulay-Brown, Inc., presently a nationally recognized firm with 2,000 employees. He also founded Martin Enterprises, Inc., with interests in agriculture, real estate, and finance. Mr. Martin is a major contributor to the ANS. His generous pledge helped to kick off

the Campaign to Endow the Chair of the Executive Director. In 2009 the Society's Conference Meeting Room was named in his honor for his contributions to the ANS. Specializing in Colonial American coinage, Mr. Martin has written several articles on the subject for the Colonial Newsletter, and has presented papers at COAC, historical societies, and clubs. He has authored four books entitled *The Hibernia Coinage of William Wood (1722–1724)*; *The Rosa Americana Coinage of William Wood*; *French Coinage Specifically For Colonial America*, and in 2018 *St. Patrick Coinage for Ireland and New Jersey* — all published by the Colonial Coin Collectors Club (C4). In 2006 he became the editor, and is now the Associate Past Editor of the award-winning C4 Newsletter. Mr. Martin is married and, with his wife Sharon, divides his time between Amelia Island, FL, and Doylestown, PA.

(1) Nominee for election:

Dr. Howard A. Minners, of Bethesda, MD, joined the ANS in 1963, became a Life Member in 2002, and was elected a Life Fellow in 2012. A retired physician, he holds degrees from Princeton University (1953), Yale Medical School (1957), and Harvard School of Public Health (1960). Among Dr. Minners many accomplishments he was a flight surgeon for astronauts during the early days of the NASA space program, served with the U.S. Public Health Services at the National Institutes of Health, and became chief of the World Health Organization's research office in Geneva before becoming an assistant surgeon general and deputy director of the Public Health Service's Office of International Health. He spent many years as science advisor to the head of the Agency for International Development, with oversight for agricultural, environmental, energy and natural resources research, and biomedicine. Dr. Minners has an active interest in medieval and early modern European coinage—he presented at the 1973 International Numismatic Congress on the Origin of the Silver Taler, and is the key supporter of the ANS Endowment of the Curatorship in Medieval and Renaissance Numismatics. He and his wife Eleanor travel extensively—recently they enjoyed a visit to the Staatliche Museen zu Berlin Münzkabinett.

Pursuant to Article III, Section 1. the Nominating and Governance Committee nominates the following two (2) Individuals to serve as Honorary Fellows, beginning in FY2018 for vote by the Trustees at their regular annual meeting on October 28, 2017:

Mr. Andrew Newman, of St Louis, MO, is the President of the Eric P. Newman Numismatic Education Society. The Newman family has been associated with

the American Numismatic Society since 1944, and is among the most significant benefactors of the Society, as well as of other numismatic causes. The establishment of the Newman Numismatic Portal, which provides open access to numismatic literature and is funded by the EPNES, has transformed the possibilities of numismatic research worldwide.

Ms. Linda N. Schapiro, of New York, NY, joined the ANS in 1998 and became a Life Member in 1999. The daughter of Eric P. Newman, ANS Trustee from 1962–2003, she is the former Director of Development and Alumni Affairs at the Dalton School. She and her brother are both Trustees of the Eric P. Newman Numismatic Education Society and long-time supporters of the ANS.

Pursuant to Article III, Section 1. the Nominating and Governance Committee nominates the following six (6) Individuals to serve as Fellows of the Society beginning in FY2019 for vote by the Trustees at their regular annual meeting on October 20, 2018:

Mr. Richard Beleson, of San Francisco, CA, joined the ANS in 1995, and served on the Board of Trustees from 2010–2016. A steadfast supporter of the Society for many years, he is also a generous donor to the ANS's Campaign to Endow the Chair of the Executive Director. He has a keen interest in ancient and shipwreck coinage.

Dr. Lee L. Brice, of Macomb, IL, joined the ANS in 1993, the same year he participated in the Eric P. Newman Graduate Summer Seminar in Numismatics. Brice is a professor of ancient history at Western Illinois University in Macomb, IL with a specialty in Roman military-sociology.

Dr. Warren W. Esty, of Cove, OR, joined the ANS in 1984 and is a leading authority on statistics in numismatic processes, and is an Emeritus Full Professor of Mathematics at Montana State University.

Mr. Lucius Fowler, of Fishers Island, NY, joined the ANS in 2003; is the son of Harry W. Fowler, ANS president from 1984–1990. Along with his family, Lucius is a major donor to the Society including to the Harry W. Fowler Memorial Lecture Fund, which was established in 1998.

Mr. Michael Gasvoda, of Crown Point, IN joined the ANS in 1996, served as a Trustee from 2010, and First Vice-President from 2013 until he retired from the Board in 2016. With numismatic interests ranging from ancient Roman and Greek coinage to Renaissance

medals and the medals of Jean Dasser, he is a major donor to the Society including the Campaign to Endow the Chair of the Executive Director.

Ms. Mashiko Nakashima, of New York, NY, joined the ANS in 1994, is an artist, educator, and gallery director and serves on the advisory board of the J. Sanford Saltus Award for Signal Achievement in the Art of the Medal Committee. She has been an important voice in the field of medallic art and sculpture for the last few decades.

Pursuant to Article VI Sections 1 and 2 of the ANS By-Laws, the Committee nominates the following individuals to serve as Officers of the Board of Trustees, for a one-year term (FY 2019, and until his or her successor shall have been elected and duly qualified) for vote by the Trustees at their regular annual meeting of October 20, 2019, or as soon thereafter as is practicable:

Chairman of the Board: Kenneth L. Edlow

President: Sydney F. Martin

First Vice President: David Hendin

Second Vice President: Andrew M. Burnett

Treasurer: Kenneth L. Edlow

Assistant Treasurer: Gilles Bransbourg,

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Secretary: Ute Wartenberg Kagan, Executive Director

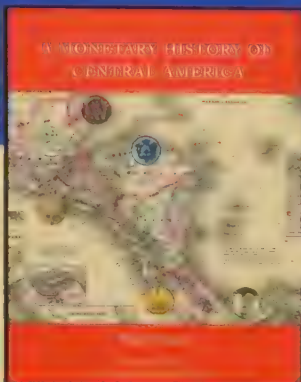
Assistant Secretary: Kenneth L. Edlow

Pursuant to Article XVI of the American Numismatic Society By-Laws, the Nominating and Governance Committee recommend to the Fellows that they approve the proposed amendments to the By-laws as recommended by the Board of Trustees, and in keeping with the New York State Nonprofit Revitalization Act and the New York Not-for-Profit Corporation Law. A written notice of the proposed amendments and a statement of intention to be provided to the Fellows within at least thirty (30) days of the October 20, 2018, Annual Meeting.

Submitted respectfully,

Robert A. Kandel, Chair,

Nominating and Governance Committee



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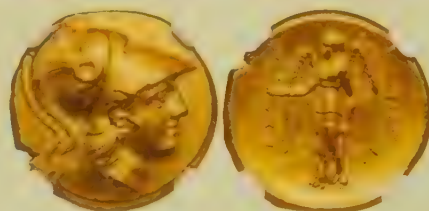
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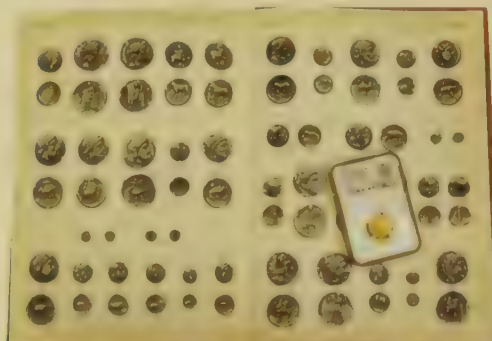
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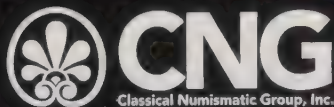
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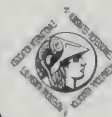
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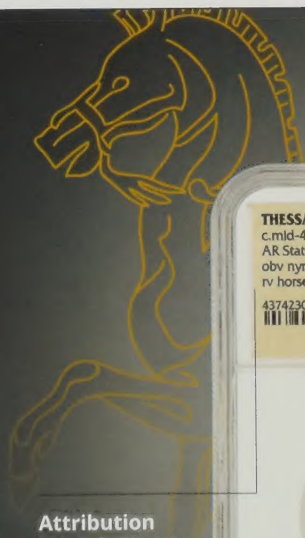
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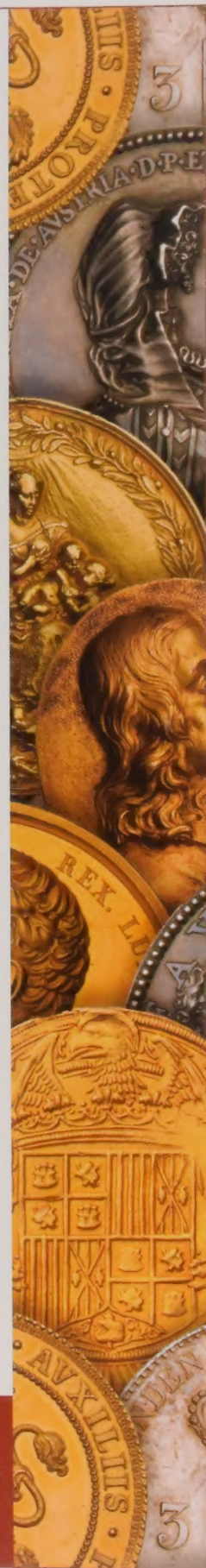
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